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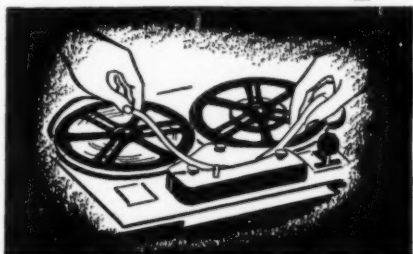
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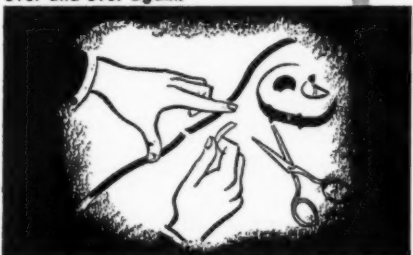
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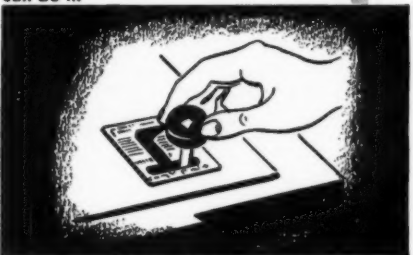
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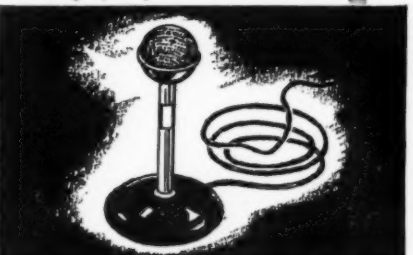
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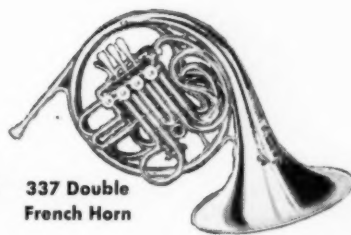
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Music Educators Journal

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"Is It True, What They Say About . . ."

By PAUL VAN BODEGRAVEN

IT SHOULD be obvious by now that there is a concerted drive to make our program of music education more inclusive. There has been a rash of articles in state and national publications promoting the theme of "Music for Every Child and Every Child for Music"—quite appropriate since this has been the theme of the MENC for many years. The emphasis has ranged from the notion that "What we need is not better music education, but more music education," to "What we need is better music education for more children." There is a very significant difference in these two statements, and we should hope that the second is a clearer statement of our real objective.

This same theme has been used as the basis for speeches and discussions in state and division meetings as well as in books pertaining to music education. In other words, it has been quite fully developed from several viewpoints, thus deserving close inspection by all those who take a vital interest in the future course of the program of music education in our schools.

So far, very little critical analysis has been undertaken of the ideas expressed in these articles and speeches. Such an undertaking would seem to be a healthy development at this time. The mere repetition of an idea often results in blind acceptance, particularly if that idea is repeated often enough before some of its basic assumptions are carefully studied. It is quite possible that this already is happening in the field of music education.

The aim of this article is not to attack the idea that we should attempt to make our music program all-inclusive. Its purpose is to point out that the picture of our present music education program being painted by the enthusiastic advocates of the all-inclusive program is, in some respects, not a true picture. In their efforts to do our profession a service, these advocates are doing it a partial disservice.

Certainly, the idea of developing an all-inclusive program can be defended without creating distrust of our present program. There can be no objection to the criticism of present practices, if the criticism is based on solid fact and if the correction of these present practices would lead to a more inclusive program. The suggestion here is that *some of the criticisms are not based on fact* and that *their continued repetition will not bring about a more inclusive program of music education*.

Let us consider just a few of these most important criticisms:

(1) *There is, and has been, overemphasis on the development of performing groups on the high school level.*

This has been coupled with a few "ifs" and qualifying clauses, but the idea has been repeated so often that it is creating a picture of a general condition which has not been proved to exist except by mere statement.

Just exactly what is meant by "overemphasis?" Where does it exist? Is it a general condition or does it appear only in such isolated instances that it should not be used to describe a general condition? What about its opposite, "underemphasis?" Little is said about this. Which is most prevalent?

Somehow, the conditions of excellence and overemphasis have been coupled together until those teachers who are producing superior groups are made to feel that they are guilty of malpractice. Most of our superior performing groups are the result of a well organized and integrated program of music education on all levels, plus superior teaching. From these two elements, superior performing groups on the high school level are likely to come. It is most unfortunate to give the impression, even by the slightest intimation, that such groups are the result of overemphasis, or that superior performance is an undesirable outcome of musical growth.

Most of us are unable to form conclusions as to general conditions in any field, since we do not see enough. If there are facts based on a study of a large number of school systems which will show that overemphasis on performing groups is a general practice, or even that it is a rather widespread condition, those facts should be presented to us. During one thirty-day span this spring, I heard the best work of sixty high schools in three states. This is too small a figure from which to form a generalization, but there was not evidence in a single instance of too much time or effort spent in the development of performing groups. On the other hand, there was evidence in a great many instances of lack of sufficient emphasis needed to create a significant musical experience.

(2) *Only the talented are permitted in the high school music program.* This implies a process of weeding and sorting so as to eliminate the unfit and is contrary to the basic philosophy of our democratic school system. If it is a general practice in music education, it does place us in a very vulnerable position, particularly since the music teacher is purported to carry on this weeding and sorting process.

What is supposed to have happened to the administrative officer of the school while all this is going on?

Since when did he turn over the policy-making function to his teachers? Clearly, this is a policy and one which any administrator can change at will. If the condition exists, the blame for it can be placed squarely on the shoulders of the policy-making official. But arguing who is to blame for an undesirable condition is hardly the way to solve the problem. The important question is whether this policy is a general one.

Again, we are in need of facts gathered from a large number of schools. In my own contacts, I have found very few schools in which only the talented are permitted to participate in music. Generally, participation is open to all members of the school community. The assertion that the practice of elimination is a general one in the field of music education is open to serious question and requires further proof.

It should be pointed out that music on the high school level is largely on an elective basis. Students elect one thing in preference to another. They are inclined to elect those things in which they have superior ability. That is one of the reasons for the elective system. Therefore, the weeding-out process is more often carried out by the student than by the teacher. This whole process needs more development than can be devoted to it here, but some of the implications can be seen.

(3) *Many students are being deprived of the opportunity of participating in the music program.* This is closely tied in with number two and has been pretty well answered.

The picture of the adamant music teacher standing guard at the door of the music room keeping out the multitudes who are clamoring for a chance to get into the music program just doesn't create a true idea of the general conditions in the field. Speaking again from observation, I feel sure that the majority of schools will provide some musical experience for all students who elect it. It is unfortunate that many school administrators who have been following the speeches and articles advocating the all-inclusive program have gotten the impression that the general practice in music education today is to deprive many deserving students of any musical experiences on the high school level.

(4) *Only a small percentage of our high school students are exposed to music.* This quite often is true, but there are two factors which do not receive enough

(a) The method used in calculating the percentage of attention. These are, in my opinion:

students affected by music is wrong. The common method is to add up the number of students participating in music at any given time and then divide the total high school population into that figure. Thus in a high school with an enrollment of 300 students, if sixty are in music groups, it is said that music is touching only twenty per cent of the total school population.

This is not a true picture. The personnel of music classes changes every year. Therefore, to arrive at a true percentage figure, we must find out how many students participate in music at one time or another during their high school careers. This will usually give us a higher average. The percentage that would give the truest picture would be that obtained from each graduating senior class over a period of years. I recently asked a college freshman group (not music majors) how many had participated in music at one time or another during their high school careers. I was surprised to find that a very substantial majority had done so. We may be covering a larger segment of our student body than we think.

(b) Music is an elective subject and, as such, is in the same category as are other elective subjects. We may set up our goal as high as we choose, even to the point of saying that the desideratum is 100 per cent participation in the music program, though such a goal is practically unobtainable under existing conditions. But a fairer comparison of how we are making out would be to compare the percentage of those electing music with the percentage electing the other elective subjects. I suspect that such a comparison would be quite favorable to music and that it would indicate that we are doing a much better job under present conditions than we have been led to believe by those who have been criticizing the present program.

Once again, let me say that nothing in this article should be construed to mean that I am not interested in wider participation in music. Quite the opposite is true. That is why I am quite disturbed by the fact that in Missouri over 200 high schools have no music program at all; that is why I am disturbed by the fact that there are thousands of rural schools in which there is no music, and thousands more in which the musical experiences are too meager to be significant. These basic difficulties cannot be remedied by the criticisms of going programs which paint a false picture of music education as it now exists.

MUSIC EDUCATION MOVES AHEAD IN HAWAII

THE TITLE PAGE of this issue of the JOURNAL shows the Hawaii High School Massed Band assembled in the Andrews Theater on the University of Hawaii campus May 14, 1949. The band, directed by Ernest McClain, assistant professor of music at the University, was one of the features of the festival sponsored jointly by the University of Hawaii Music Department and the Hawaii Music Educators Association, the youngest affiliated unit of the Music Educators National Conference. More than 2,500 students from grade seven through grade twelve participated in the festival, which presented high school and intermediate school bands, orchestras, choirs, ensembles, and soloists. The massed intermediate school band (grades seven, eight, nine) numbered 200. There were over 1,000 singers in the massed high school choir. Also sponsored by the Hawaii Music Educators Association with the cooperation of the University Music Department was a one-week summer music camp.

In passing, one might note that the U. of H. campus, according to the glimpse provided by our title-page picture, should

provide a most attractive setting for such activities—particularly in the eyes of those MENC mainlanders who reside on the plains, where waving fields of grain are annually interspersed with snowdrifts and below-zero temperatures.

University of Hawaii is to have an MENC Student Member-Chapter, according to Norman C. Rian, chairman of the University Music Department. Other activities projected promise much of interest to music educators of the Islands and to MENC members elsewhere, many of whom, we predict, will be following the example set by their colleagues in recent years when planning their vacation trips for next summer.

This item and the photograph of the massed high school band on the title page are supplemented by the picture of the leaders' group on page 71. In this group are included: A. J. McKinney, director, University of Hawaii Extension Service, Ernest C. McClain, Mrs. Gregg Sinclair, T. C. Hoff, Mrs. Rosa McHugh, Mrs. Dorothy Kahananui, and Norman Rian.

Is School Music Serving Your Community?

MERRELL L. SHERBURN

IN A RECENT issue of an outstanding magazine devoted to school music, ten rules are given for preparation of articles for that publication. High on the list is one that reads: "Make your article functional and factual and not philosophical." A perusal of the current periodical literature on music education will reveal that this rule is generally followed. Articles on tuning, embouchure, formations, and the like, make more interesting reading, and fill a more immediate need than do those seeking a broader perspective of music education in the scheme of things, if that is what is meant by "philosophical."

Should we not, however, try to get our heads above the trees occasionally to get a better look at the forest? Most music educators, if they are sincere and serious about their work, will want to pause from time to time and take stock of their efforts. They will want to see their accomplishments in the larger sense and evaluate their work on a broader basis than how the band played at the last concert, or the number of "firsts" won in recent contests. They will want to take a straight look at the true place of that band in the long-range musical life of the community.

The relationship between the school and the community, as far as the music department is concerned, is usually considered in terms of public appearances of the school organizations: the participation of the band in civic parades; appearances of soloists or ensemble groups at local clubs; extracurricular activities of the director in leading church choirs or municipal bands, or the forming of Band-Booster clubs. These are important and cannot be overlooked in evaluating a music program.

A more recent view, however, holds that the real relationship of a school to the community it serves will be found in those activities not directly sponsored by the school, as they reflect permanent and far-reaching influences that originally stemmed from the school. The new concept of this social significance of education has been stated by Mabelle Glenn:*

The school administrator begins by thinking in terms of the community itself. The central thought of his staff, to which the director of music belongs, must be to weld the whole community into an effective unit rather than to make the schools a unit in the community. Knowing that a school system cannot function fully in a social vacuum, the administration makes plans beyond the schoolroom. School activities of today are as wide as the social contacts of the pupils in the school, and the superintendent has a right to expect his music department to function toward these social aims in education.

... This plan must not only be concerned with organization in curriculum activities but must reach all of the social contacts of the child, for music activities in the classroom which do not carry over into homes, churches, clubs, concert halls, places of recreation, and amusements are not activities of such a nature as to be a vital force in life.

From this quotation, then, we get our cue. The next

*Glenn, Mabelle. "The School Administrator and the Music Program." *MENC Yearbook*, 1928, pp. 65-71.

time we are disposed to evaluate our efforts in the field of music education, let us turn our backs on the schoolroom, with its trophies and fine concerts, and take a sweeping glance around the community we serve. Our circle of observation may begin and end with the school, but let us stop at various points and ask a few pertinent questions.

If we are considering a well-established music program, one that has been functioning a number of years, we might ask: What is going on in this community in the way of music that owes its support to the influence that public school music has had upon the citizens? Do we have a community orchestra, a town band, or chamber music groups? Do we have any choral organizations? What about the quality of music in the church choirs? Has the congregational singing improved in the last twenty-five years? If we are in an urban area, do we have a civic concert series? Are there fewer non-singers in the first grade than there were a generation ago?

Happily, many of these questions can be answered in the affirmative in many localities. But they should still be kept in mind by the music educator and, by all means, the administrator, when he takes a long view of his music education program.

Considering each question separately, let us look at the instrumental situation. How many students have been graduated from the high school band in the last ten years? If the school maintains a sixty-piece band, we may assume that approximately 150 instrumentalists have gone forth to take their places in the world. What a community band we could select from this number!

Where are these musicians? Some, of course, have left the home town to live elsewhere. Some have gone away to college, but many of these must have returned at the end of four years. For lack of statistics, let us assume that at least half of the 150 have remained or returned to settle in the vicinity of their childhood homes.

The music educator will be interested in what these seventy-five have been doing, musically, since they left school. If he wishes to gauge the effectiveness of his band program, let him ask: How many of these people are still playing and how many have sold their instruments since graduation? Has their membership in the high school band been an experience that was meaningful enough to make them wish to continue playing after graduation? Of those who attended college, how many participated in college musical organizations? More to the point, did they receive a technical equipment sufficient to make playing a satisfying experience, and to enable them to open the doors to the literature of their instruments?

If these questions can be answered affirmatively, the chances are that there will be some sort of community instrumental group. Given a competent director, the quality of the performance of this group, and the type of literature that it plays, will give a more significant index of the instrumental program than the kind of ratings won at recent contests. On the other hand, if our graduates sell their instruments, the administrator may well ask: Are we getting full value for the cost of the music department?

As we examine the long-range results of the vocal program, let us turn back to the school for a moment. Unfortunately, not all administrators and boards of education realize that the high school band is built in the music classes of the first six grades. Not all music teachers are fully aware of the truth of the well-worn phrase: "Singing is the basis of musicianship." Symphony conductors certainly believe it, for they are constantly exhorting their musicians to "Sing! Make your instruments Sing!"

The musical problems of the wind player and the singer are met in essentially the same way. What an expressive instrument we would have if the conductor could rehearse the wind band on singing the parts and playing them interchangeably, barring passages of a purely technical nature. Yet how often have we seen an instrumentalist, when asked to hum even the simplest phrase, freeze up with, "I can't sing." The point we wish to make is this: Just as the high school music teacher can look beyond the school to see the most significant results of his work, so can the elementary supervisor look ahead, not only to the high school choruses and operettas, but to that most unlikely place, the high school instrumental group, to see the full flowering of the seeds of musicianship planted in the grade school singing class. And we mean the singing class, not the tonette and beginning band class, important as they are. Unfortunately, the elementary teacher's name is never engraved on the trophies that the winning band brings home.

To go beyond the high school again, how is our school vocal program reflected in the postgraduate activities of our students? Has it been potent enough to make those it has reached want to continue to sing? Has it reached enough of the total school population to make possible the formation of a community chorus? The writer is an instrumentalist, but he admits that the most heavenly sound on earth is that of human voices in chorus. His thrills at participation in the most wonderful symphonic climaxes have not been greater than those experienced while singing choruses from such works as the *Messiah* or the Brahms *Requiem*, where voice, body, mind and soul are unified in an exalted expression.

Are our high school students getting the exhilaration that it is in the power of vocal music to give? If so, they will certainly want to continue to sing after graduation. Has our school in general, and the music department in

particular, been successful enough in the democratization of its charges to make possible the leadership and organization required in forming a choral group? If the leadership for such a project should fall upon the school music director, he should be flattered that the school music program has been far-reaching enough to create a need for his leadership.

Even if the community does not boast a chorus, the vocal music director can look elsewhere to see the results of his work. If a vocal program is going to have any far-reaching effects at all, these effects should certainly be seen in the churches. Congregational singing is traditionally in unison, but occasionally one can find a congregation that will spontaneously sing the hymns in four parts. The effect is wonderful. Is it too much for public school music to hope for the day when this practice is more general, and not just confined to those traditionally musical communities, such as Wales?

The quality of the work in the church choir reflects not only the ability of the organist or director, but the taste of the congregation. It may be visionary to suggest it, but when the public at large is made more aware of the power and influence of beauty in the worship service, a church congregation will not continue to tolerate shoddy work by organists or choirs.

How effective is the school music program in our community in shaping the public taste? When we consider the effect of our music program on the musical taste of the public at large, we must look back into the school again. Our performing groups comprise only a part of our total school population. What can we do to reach the total school population, including those students who do not sing or play?

The physical education department has been in for some criticism lately because of too much emphasis on athletics and not enough on physical education. It has been said that the higher salaries our coaches draw are not justified if their influence is confined only to the score or two of students who make up the varsity teams.

Is our music department in danger of the same criticism? If so, our defense will be in the general music class and appreciation courses. Are they functioning? Are we making an attempt to provide a point of contact with music for *all* the students? More important, are our administrators aware that our musical heritage is as rich as our literary heritage? And are they willing to give credit for advanced courses in music appreciation on the same basis as for courses in English literature? Not always. Yet it is the only opportunity that the majority of our population will ever have to become acquainted with one of our richest cultural resources.

If we are having any success in our attempt to bring the total school population into contact with music, the results should be discernible in the community. If we are really putting the program across, we should expect a greater demand for the products of the professional artist. The concert business has developed to a point where top-notch talent can be placed within driving distance of the smallest hamlet. How well does our community take advantage of civic concert courses? Does the audience represent a cross-section of the public, or does it consist of only "the more cultured citizens?" We can observe with some satisfaction many new orchestras springing up in even small urban centers. Will

CONTINUED ON PAGE FIFTY-SEVEN

NEW MENC PUBLICATIONS
are announced on page 47

Alabama Adventure in Music

MARY C. HEIM

Do you remember your first music indoctrination, whether in school or out? Some of us were lucky enough to have parents who cared for our basic music needs from the cradle onward. At the age of eight, as a day student in a small convent in Canada, I was thrilled to the soul by singing:

Lay me on the hillside with my face turned
Toward the West,
For there lies dear old Ireland, the land
That I love best.

My mother's name had not been Quigley without results. My chest swelled with pride as I sang:

England never, never, never shall be slaves!

I also had private piano lessons. How wonderful was the solid glow of accomplishment which my poor efforts as a soloist gave me! I studied with a beautiful young lady and went to her house for lessons, a lovely place with cut-glass door knobs. One summer when she returned from Europe, where her parents had sent her to study, she brought me a German cup and saucer. These experiences seem only the wrappings of music, but they are, I believe, indicative of the environment in which they are found.

This phase of education was not a frill for me; it was a vital need, nourishing with beauty my spirit and my imagination. Who shall say that this part of my education was less important than the three R's? My point is that this artistic learning, which enriched my life so vitally at an impressionable age, should be removed from the selective requirements of an upper-bracket economic status or of real or assumed talent. Those of us who have worked with children at the age when they are still uninhibited know that, as surely as plants grow toward the sun, children show a definite responsiveness to and normal growth in this eternal need of the spirit, if the teaching is correctly planned and timed. I believe it is the job of educators to make the child aware of this emotional side of his nature and to provide for it as carefully as for his intellectual needs.

Curriculum planners and administrators today generally concede the point that if we are to disseminate education in its truest sense, emotions as well as bodily needs must be cared for in school. We who deal in music must provide the methods and prove their desirability by results.

Here at Jacksonville (Alabama) State Teachers College, we have developed a method through which, with constant analysis and consequent adjusting, we are making hopeful strides toward balancing the emotional and intellectual core content of the curriculum. We have established two correlated group piano courses, one at the elementary level aiming at basic musicianship, not specialized piano, and one at the college level.

In the elementary project, class piano augments the vocal program as a grade room activity in daily twenty-

minute periods. The teacher first presents the piano material as singing material. For the first six weeks, we work entirely without text, using largely rote teaching. Joseph Daltry in his text, *Basic Musicianship* says:

Music is a language which must be learned in the same way that each person learns his mother tongue—by ear. Only when the student can sing a great many good tunes with good intonation and rhythm, only when he can speak the language of music, should he try to read it. No sensible person asks a child to read his mother tongue before he can speak it, and assuredly the child should never be asked to read music until he can sing (and, if he has any bent in that direction, play by ear) with ease and pleasure.

Class piano from the ear or song approach is developmental to and correlates with the vocal program. So we use the piano as an adjunct to singing, not as a substitute for it.

Musicianship develops faster if the relationships of pitch and rhythm, and their written symbols, are reproduced by both voice and piano, than if they are heard in only one medium. More important than this, however, is the fact that in all our music, combined sounds, harmony and counterpoint, play a predominant role. He who recognizes harmonic backgrounds learns to sing much more quickly and, in most cases, much more accurately than he who is conscious of only melody.¹

One's first thought is, what about natural aptitude for music? I believe there is not more variance in individual aptitude for music than there is in individual aptitude for arithmetic or spelling.

The aims are not specialization in piano, but to answer the daily music needs of the child. He can develop the ability to swing rhythms as he swings a bat in readiness for a lunge at a thrown ball, or as he bounces a yo-yo, or in imitation of elephants swinging their trunks, or of Indians giving rhythm signals on a tom-tom. As naturally as he learns to skip or play marbles, he learns to line up for turns at the piano to play the title tunes of *Barnacle Bill the Sailor*, *Popeye*, *the Sailor Man*, *Silent Night*, *Down in the Valley*, *Mary Had a Little Lamb*, *Hot Cross Buns*, and the basic chords required to accompany

¹Daltry, Joseph. *Basic Musicianship*.



these selections. He learns to play them in many keys, using the music letters and chord members as alphabet and words. Just as he learns to create themes in English, he learns to create tunes, to read the staff as a whole, to train his ears and inner-feeling so that music taught in this way can be a terminal school-subject, like a year of citizenship, social customs, or civics, or can serve as a springboard for further specialized piano study, or as a background for music study in other fields.

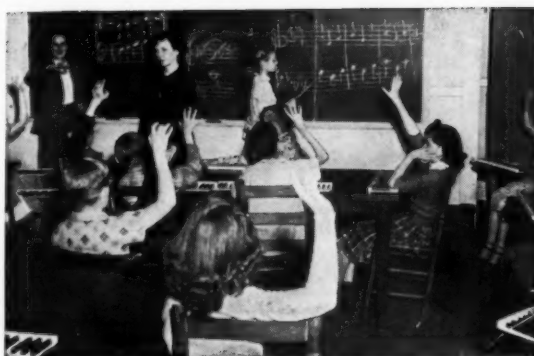
Assuming that all good learning is a creative process, it is only reasonable to believe that the arts, if correctly taught, will develop this creative energy and diffuse it into other areas. For example:

In a group of C readers where surprising progress had been made in class piano, the teacher reported a significant improvement in their general morale and in their self-confidence in approaching academic skills. She credited much of this improvement to the developmental value of this piano class.²

The aim of our beginning piano classes at the college level for elementary-school majors is twofold: (1) to enable each prospective grade-school teacher to play simple accompaniments, and to develop his own singing and playing ability, and (2) to give him the technique for teaching basic musicianship. The latter aim is the focal point of the course and is correlated with observation and practice-teaching in the elementary fifth-grade class piano project described. The size of the class in our college courses is determined by the number of pianos available in the classroom. We accommodate two students at a piano.

Our present test class of ten elementary education majors has met four times a week in forty-minute classes. The students have sufficient skill in playing and in the use of chords, rhythms, and sight-reading to teach their own songs and to play adequately themselves. As in other areas of teaching, experience, constant self-appraisal, and study will lead to strong and continuous creative work in this field. Supervision by, and contacts with the college staff should be available whenever needed after the actual teaching has begun.

Grade teachers are "naturals" for this new approach to music in groups. Skill in classroom management has the vital edge over studio experience in music for teaching basic musicianship as a classroom activity. Experienced grade teachers will quickly apply their skill to the new field, music, and grow personally and as teachers thereby. For class piano teaching more closely parallels in method the newest teaching of language and arithmetic than it does the old European drill method of teaching piano still largely used in our private studios, where the emphasis is placed on the subject matter rather



than on the child's whole growth as an individual. It is as unreasonable to teach music on the old basis today as to teach arithmetic solely by drilling on the multiplication tables.

Elementary music is not properly a college subject; it is a grade and high school subject. We have no more business to include it in a college curriculum than we have to include first-year French. But elementary French is taught in most colleges simply because the colleges feel that it is better to teach it late than never. Precisely the same argument applies to elementary music.³

Therefore, let us take the arts in education out of the specialization category. Our colleges should prepare student teachers in the area of the arts as surely as they do in the fields of so-called general education. Pertaining to this subject, may I here insert the recommendations from Music Education Curriculum Committee Reports, 1945 Biennial Interim Series, page fifty-four, item two under General Recommendations:

That each teachers' training college shall, *not as a separate piano pedagogy course*, but within its regular music education course, devote at least one unit of instruction to piano class teaching technique. Since each elementary school teacher is expected to be able to play at least simple accompaniments for school singing, it is reasonable to expect that this teacher may be trained to pass on at least this much instruction to her students.

Although it may not be feasible for university or college faculty members on full-time basis to teach on sub-collegiate level, for the benefit of college students headed for a teaching career there is everything to be said for conducting these classes.

It is time that our universities and, especially, our teachers colleges change their static role of accepting, without conscience, whatever comes to them in the way of student material from the public schools. They should actively engage in developing it. I question the integrity or intelligence of any educator, at whatever level, who confesses openly, or by his attitude, disinterest in what goes on in education below the college level. A case in point is that of the university where the plans made by the excellent music faculty for its few but select music majors are so professional-minded that all efforts are directed toward sending the graduates to large cities, leaving the music program in the local elementary schools nil. We can, in college, prepare our elementary majors to teach music as a curriculum subject in the grades, where its influence will become a vital and enriching force in the life of all children. Thus,

We hope to incorporate into the school curriculum, as a normal minimum essential for every boy and girl, that basic instruction which has something to offer at every level of talent, and which is the birthright of every American.⁴

²Daltry, Joseph S. *Basic Musicianship*.

³Burrows, Raymond. *MUSIC EDUCATORS JOURNAL*, September-October 1947, p. 54.

College Band Directors National Association

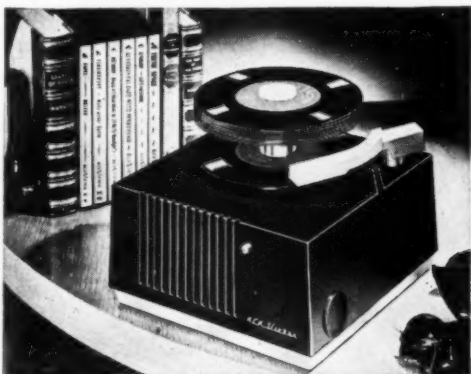
Chicago, Illinois, December 19-20, 1949

The fifth annual meeting of the College Band Directors National Association (formerly known as the College and University Band Conductors Conference) will be held at the Congress Hotel, Chicago, Monday and Tuesday, December 19-20, 1949. Information will be supplied on request by President Alvin R. Edgar, Iowa State College, Ames, Iowa, or Secretary Daniel L. Martino, Indiana University, Bloomington, Indiana, or may be secured through the MENC headquarters office, 64 East Jackson Blvd., Chicago 4, Illinois.

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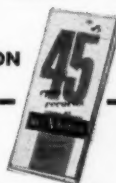
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Topeka Builds a String Program

ROBERT A. RUE

THIS FALL, too many of our instrumental teachers will start their so-called orchestras with such instrumentation as ten trumpets, eight clarinets, six trombones, four saxophones, two drums, and *one violin*. The harassed teacher may wonder what has become of all the violins of a few years ago, but will probably dismiss it with the thought that strings do not have the glamour of the band instruments, or that children are just not interested in "working" at the stringed instruments any more.

The band has long been used as a whipping boy for the waning interest in strings, when, in reality, the lack of a well organized string program is the reason for the loss to the orchestra. String players are the result of a carefully planned program of instruction and interest building, not just mere accidents of fortune. It is impossible to put the roof on a building before the foundation and framework have been laid. It is equally impossible to develop a *good* high school or junior high school orchestra without first starting a large group of string players in the grades.

One reason for the lack of interest among the younger set is that they have not had an intimate contact with the stringed instruments, and have not heard them playing music designed for a child's level of appreciation. Since we all like to hear familiar music, is it not possible that, upon being introduced to a new instrument, the child would like to hear music with which he is familiar, or that which is within his scope of enjoyment?

A cardinal point of teaching is to develop first the proper attitude of the student toward the subject. This is as true for the instrumental teacher in the grade schools as it is for the Latin teacher in the high school. In all probability, the grade school teacher has a much easier task in developing the initial spark of interest and imagination.

At the grammar school level, there are several outside influences that motivate this interest, such as hero worship of the instructor or some older students, the gang spirit, or "the violin grandpa left in the attic." The wise teacher can further develop this interest by arranging a series of programs where the instruments will be presented by competent performers playing music designed for grade school listening. Such music should have real "life," and the selections must be kept short or be cut to proper proportions.

Last fall, as an experiment to help stimulate this interest, I designed a series of programs and lectures and presented them to the twenty-one grade schools of the Topeka (Kansas) Public Schools. This was done for the twofold purpose of increasing interest in instrumental (string) music, and giving the grade school students an opportunity to see and hear the instruments

that had been described for them in their music classes the week before. Following the programs, a series of eighteen class lessons in the basic fundamentals of violin playing was offered to the fourth grades only. The results were amazing. In several instances, more students signed up to take the course than could be accommodated. The interest was so gratifying that the director of the department, C. J. McKee, has added a new string teacher, Mrs. Marilyn Brick, to the grade school staff so that more students can take advantage of the opportunity to participate in the new string program.

The schedule of appearances was arranged with the principal of each grade school by Lucelia Harris, instrumental instructor in the grades. The entire program was limited to thirty minutes. Numbers were selected to present the stringed instruments in the most favorable manner.

Most of the physical phases of making music were represented, with special attention to styles of bowing, chords, mutes, pizzicato (lh-rh), and harmonics.

The compositions ranged from Vivaldi, Rameau, and Bach to Grofe, Kern, and Porter. Some explanation was given each number, and, in some instances, a brief word picture of the piece or composer was given. After the program, the students were allowed to come to the stage, see the instruments, and ask questions.

The sequence of the instrument presentation was:

- (a) Violin
- (b) Viola
- (c) Cello
- (d) Small (sixteenth size) Violin for contrast
- (e) String Bass

A twenty- to twenty-five-minute program was selected from the following numbers:

VIOLIN

- (1) Romance—Svendsen
- (2) Old Refrain—Kreisler
- (3) Spanish Dance—Rehfeld
- (4) Melody in F—Rubinstein
- (5) Selections from the Harms String Americana
 - (a) Tea for Two
 - (b) When Day is Done
 - (c) I'll See You Again

VIOLA

- (1) Arioso (Cantata 156)—Bach
- (2) Intermezzo (Concerto Grosso)—Vivaldi
- (3) Melodie—Gluck
- (4) Minuet—Rameau
- (5) Selections from Harms String Americana
 - (a) Man I Love
 - (b) Begin the Beguine

CELLO

- (1) Volga Boatman—Russian
- (2) Dark Eyes—Russian
- (3) The Swan (Carnival of the Animals)—Saint-Saens
- (4) Begin the Beguine (Parts to show the relation of cello to viola)

STRING BASS

- (1) Mummies (Danse Grotesque)—Merle
- (2) Pompola—Martin
- (3) Jazz Pizzicato—Anderson

After this series of interest-building programs, the fourth-grade teachers were consulted to determine (from tests previously given) what students would be reasonably likely to succeed on a stringed instrument. These students were then taken to the music room for a discussion of the basic rudiments of violin playing.

Since we were dealing with the taxpayers' money in a system of free public education, no student was excluded, even though he had not been recommended by his room teacher. After the first six weeks, pupils incapable of keeping up usually dropped out of their own accord.

Following the first orientation period, a series of six weekly one-hour classes was arranged by the principal. Even though it meant the students were missing the same period each week, the cooperation of both the teachers and principal was excellent.

In order to begin this project of mass stringed instrument encouragement, we purchased eight three-quarter and two full-size violins. With only these ten instruments, the class had to be limited to twenty students in each building, and the instructor took the instruments with him to the next group. The students were asked to locate violins they could use, and, before the six weeks were up, many students had instruments of their own.

With these ten violins, I used the army method of teacher and pupil. The students stood in two rows. While one row used the instruments, the other row served as teachers and helped check errors. It is my belief that this procedure made the students more alert, and in this way helped make the project a successful one.

The follow-up on this six weeks' course was a series of twelve Saturday classes. Some of the students by now had started private lessons, which was the resultant action for which I had hoped. The rest of the group was divided into fast and slow sections. The course planned to have all enjoying the benefits of participating in the school orchestra by spring.

In beginning a string program, the instructor must set up certain objectives and realize the problems involved. He has to be able to select material suitable for class lessons, to judge and evaluate it as to its fulfillment of a corrective measure for the difficulties that lie ahead. Problems to be encountered will include such elements as key and time signatures, rhythm and reading patterns, sight reading, bow markings, technical difficulties, and the development of a certain degree of musicianship.

We found that most of these problems were taken up in the last twelve sessions in this series of classes. The Merle Isaac String Method was chosen because we found it an excellent method to use with the accelerated type of work that was being done. Since many of the students were to be playing in the final concert of the combined grade school orchestras, it seemed advantageous to use the first few pages of the beginning exercises with the second finger back to natural positions and the first finger reaching back for the flats. The students picked this up quite readily, and soon they were almost as proficient in playing their flat keys as they were their sharp keys.

Among the publications supplying material for use with or in place of the method above mentioned are:

- (1) Tune a Day (Book I). C. P. Herfurth. (Boston Music Co.)
- (2) Rubank Elementary Method. W. S. Whistler. (Rubank)
- (3) Strings and Fingers. Ida Mae Crombie. (Arthur P. Schmidt Music Co.)

The string section is the backbone of the orchestra. A sound, well planned, well executed string program from the fourth through the twelfth grades will insure this nucleus for the orchestra.

With the strings as a foundation on which to build, the wind and percussion instruments may add their rich color and dynamic effects. Thus the young people of our schools may personally enjoy, and perform for others' listening pleasure, works from our musical heritage which are to be found only through the medium of string and orchestral literature.



STRING CLASS IN OAK PARK (ILLINOIS)

This picture was made for the AMC slidefilm, "Moving Ahead with Music" referred to on page 26. The teacher, Miss Lula M. Kilpatrick, is assisted by Gilbert Waller of the University of Illinois, National Chairman of the MENC String Instruction project.

The Use of Theory In Rehearsals

BROCK McELHERAN

ORCHESTRAL trumpet players are mild-mannered, civilized people who usually keep out of jail. There are times, however, when they are apt to commit murder.

These violent moods are brought on in the following manner: the trumpets have to count 273 bars of rests in a symphony; at bar 271 they draw in their respective breaths and aim; at bar 272 the conductor stops and exclaims, "Ah, gentlemen, notice that interesting irregular resolution of the seven flat, five sharp, three chord in sharp, six four three position. Brahms was a master at modulating into the submediant major by that device." After a great deal more outpouring of erudition, he goes back to bar one.

Whatever level of ability is possessed by the orchestra, chorus, or band, that type of interruption can cause annoyance and boredom. But, if properly handled, the use of theory at rehearsals can greatly improve performance, both musically and technically. "Theory" includes the standard textbook subjects of harmony, orchestration, counterpoint and form. For the benefit of skeptics, here are some points which have been found useful at rehearsals of widely different types and calibers of ensembles.

In the first place, some qualifications are necessary. As is implied by the story about the trumpet players, the clumsy use of theory can do more harm than good.

If the rehearsal is of the normal, or helter-skelter variety, with much to do and little time left, discussion on any subject should be kept to a minimum. In a two-hour rehearsal, it is felt that an average of five minutes should be considered the maximum for a chorus, and less than that for a band or orchestra because of the rest-counting problem. Needless to say, the theory should not be thrown in as an indigestible lump, but sprinkled here and there over the rehearsal, like the salt on a hamburger rather than the pork in pork and beans.

The conductor must know how much theory the performers already have learned. A little chat about the fugal subject being the ball carrier might be just the thing for the village Boys' Band, yet would not endear the conductor to the Philadelphia Orchestra. Also, he should keep in mind the terminology in which the players have been trained.

Above all, the points should be illustrated by sound as well as words. Shakespeare himself couldn't describe the tune of *America* if transposed to the Aeolian mode, but the effect can be reproduced on the piano by anyone who can find an "A" and tell the difference between white and black.

The final qualifying point is that, in general, trouble should be allowed to develop and then be corrected, rather than heralded in advance. Time will be saved if the trouble fails to show up, and the players will be more appreciative of the advice if they have just convinced themselves that they need it.

The theory of harmony is a subject not always noted for its fascination, but, if properly used, it can speed up the learning of notes, correct bad intonation, and improve the aesthetic effect of a piece. It is particularly useful to singers who are bothered by new idioms.

In the first place, an unfamiliar tonal system can be described and explained. This will only come up rarely, but it is most important when it does come. If a choir is meeting the minor mode for the first time, for instance, the members grasp the technical and musical significance more easily if the conductor plays a minor scale on the piano, and follows it with a lugubrious rendition of a minorized *America* and the Shadow's theme song. The queer "flavor" of a modal folksong or motet can be accounted for by the same method, and the natural tendency of the flat seventh degree to climb like arbutus can be counteracted.

At higher levels, modern scale systems need similar explanation. The writer recently ran into trouble drilling a part of Moussorgsky's *Boris Gudonov*, which at first sight appeared to be a maze of sharps and flats to the singers. A moment's illustration showed that it was nothing but a whole-tone scale in fragments. From then on, the passage was handled correctly. Moreover, it was sung in better tune, and the singers regarded it with greater interest and understanding. Similarly, Ives' bi-tonal *Sixty-seventh Psalm* was first felt as a jumble of unrelated discords until the singers were told to think of it as two separate but related hymns, performed simultaneously, each retaining its identity but complementing the other. In short, it was the development of a two-part invention. (After this, some members claimed it still sounded like a jumble of unrelated discords!)

Singers and instrumentalists alike often do not sense the harmonic or key implications of their own parts, especially in harmonies with which they are unfamiliar. This leads to bad intonation and unintelligent performance. The fastest cure is probably to play the bothersome chord progressions on the piano two or three times while the performers watch their own parts, but with an experienced group a few words may do the trick in less time. For example, "Altos, the B sharp is the leading tone of C sharp major. Try to sense that cadence." Drawing attention to sequences or other patterns will

CONTINUED ON PAGE FIFTY-TWO

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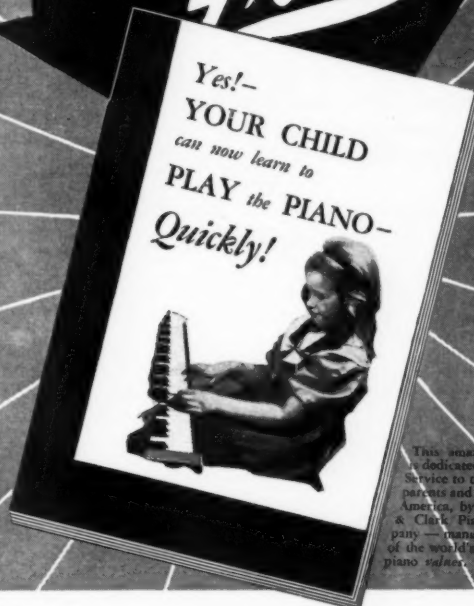
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The Emergence of Song

VIOLA A. BRODY

An Experimental Study of the Evolving of Song According to Biological Principles

AS OUR KNOWLEDGE and appreciation of the biology of the human organism increases, our point of view regarding the education of the individual changes. Since the founding of public school music by Lowell Mason and his associates, the area of emphasis has been shifted twice, and we are now in the process of shifting it a third time. The early period was one requiring salesmanship; and, therefore, emphasis was placed on the idea that it was possible to teach all children to perform vocally.

The second period was characterized by the testing movement which was initiated and supported by many leading psychologists. It was believed that the individual was endowed by "original nature" with certain capacities which could be measured at an early age. Thus, emphasis was placed on the sorting out of the musically gifted so that they might receive special training.

The investigations of Muyskens, "The Hypha," Muyskens and Meader, "Handbook of Biolinguistics," Shohara, "Genesis of the Articulatory Movements of Speech," and Westerman, "The Vibrato," have given us new interpretations of pupil behavior as related to the teaching of song and speech. The research of the writer, which was carried out in the Biolinguistic laboratory of the University of Michigan, adds another link to the already accumulated chain of evidence supporting the fact that we are moving into a new era and must again change our approach to the teaching of music.

Summary of the Problem. A voice-training program based entirely upon effective motor coordination for the production of tone was given to a group of thirty-four children, ranging in age from nine to seventeen and including grades four through twelve. Before training and at regular intervals throughout the seven-week training period, a series of measurements, including a recording of the singing and speaking voice with oscillographs taken from the recordings, breathing records as measured by the kymograph, the ability to sing in tune as measured by the kymograph, auditory discrimination as measured by the Seashore Pitch Test, vital capacity and other physical measurements, were isolated and recorded.

The Training Program. The training course was built upon a hypothesis, interpreted from developmental anatomy and function, that the motor apparatus for the production of pitch antedates the sensory apparatus for the sensation of pitch which in turn precedes the emergence of the cortical function for the evaluation of pitch. The organism emerges by means of a process of "fragmentation."¹ Primitive gross structures and func-

tions emerge first, and from these the finer, more specific structures and functions "individuate." Since each gradient of activity contains components of all previous gradients, the specificity of each new gradient is determined by the adequacy of all earlier levels of adjustment. Thus, the cortex and its function, which represents the most specific stage in this "fragmentation" process, can control the individual only in terms of the adequacy of all the tissues of the body.

Four overlapping levels of adjustment have been listed by Muyskens as follows:

(1) *Viability* represents simply a state of existence and includes the vegetative functions of nutrition, breathing, and circulation.

(2) *Coordination* of movement is possible as a result of bone and nerve growth.

(3) *Epicritical* level includes the function of the auditory and visual senses.

(4) *Associative* level is a binding of all previous gradients, a process which we call thinking.

Since the associative level represents the final stage in the process, we can never ask the child to use his mind to re-arouse a motor pattern which has never functioned nor can we ask him to use his mind to evaluate pitches which he has never produced. Therefore, this training course was built entirely upon the level of motor coordination. The pupil was never asked to think tone quality or to listen to a pitch. No attempt was made to improve auditory discrimination by calling the pupil's attention to the pitches he was making or by drilling on the frequencies used in the Seashore Pitch Test.

The training began with gross and already-functioning muscular activity which would overlap and blend into the new motor pattern. For example, a firm contraction of the abdominal wall in expiration has a sufficiently overlapping effect on the laryngeal muscles to raise the pitch in the lower and middle registers of the voice and is especially effective for monotonies. The procedure used followed Westerman's² outline of posture, respiration, phonation, resonance, and articulation.

Summary and Application of the Findings.

(1) Every child displayed *qualitative* changes in his singing voice. There were no exceptions. This qualitative factor which can be heard in the vocal recording, represents to the listener a change from a thin, breathy tense, high-pitched metallic quality to a clear, fuller richer, low-pitched, darker, looser quality. This qualitative factor, also observable in the oscillograms, represents a change from a simple sine wave with almost no over-

[An abstract of the dissertation submitted in partial fulfillment for the degree of Doctor of Philosophy in the University of Michigan, under the guidance of John H. Muyskens, Professor of Phonetics. Chairman: Byron O. Hughes, Professor of Education.]

¹Muyskens, John H., Meader, Clarence. *Handbook of Biolinguistics*.

²Westerman, Kenneth N. *Emergent Voice*. 1947.

tones, to a wave with definite overtones, to one in which the fundamental becomes stronger in relation to the overtones. (Figures 1, 2, 3, 4). All the non-singers learned to carry complete tunes.

(2) On the *viability* level, all but four increased their vital capacity, the average gain in those seven weeks being 343 cc. All but three pupils showed a smaller Inspiration/Expiration ratio in normal breathing which is a result of decreasing the inspiration period and increasing the expiration period in proportion to the length of breath. The shallow breathers showed a considerable increase in length of breath and in the extent of movement of the abdominal muscles. (Fig. 5).

(3) On the coordination level, every pupil showed some increase in grip and considerable change in the motor control of the abdominal muscles, especially in expiration. In normal breathing, these muscles function only in a passive sense, but they must be used actively for effective song production. Not only does the extent

KYMOGRAPH BREATHING RECORDS

In each of the following Kymograph illustrations (Figures 5 and 6), the upper line represents thoracic breath movements, the lower line, abdominal movements. The downward curve represents inspiration, the upward curve, expiration.

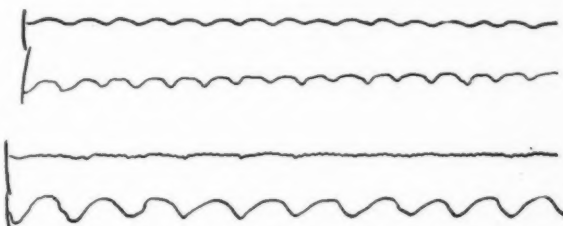


Fig. 5. Subject 15-G, breathing normally before and after training.

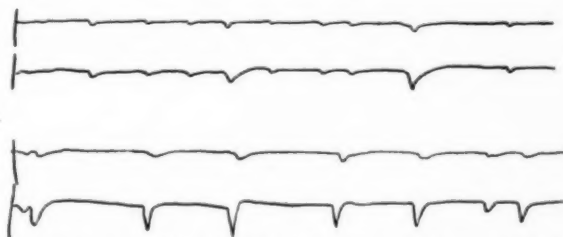


Fig. 6. Subject 19-G, breathing during song before and after training.

OSCILLOGRAMS OF THE "AH" VOWEL SUNG ON MIDDLE C SHOWING QUALITATIVE CHANGES

The time line represents a 60 cycle frequency

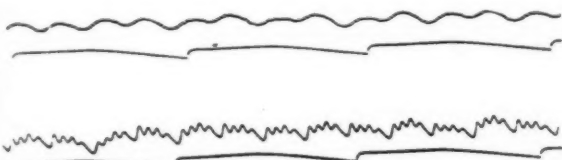


Fig. 1. Subject 4-B before and after training.

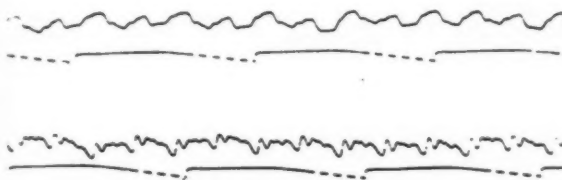


Fig. 2. Subject 17-G before and after training.

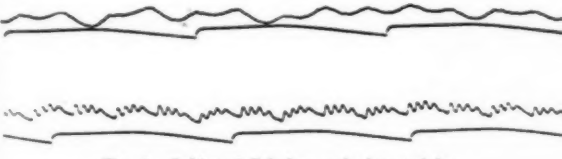


Fig. 3. Subject 3-G before and after training.

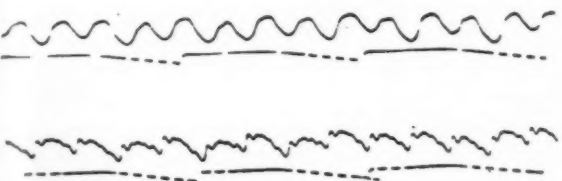


Fig. 4. Subject 19-G before and after training.

of movement of the abdominal muscles increase but that increased movement takes place in less time, especially in the younger and more athletic children. The group as a whole changed from 4 mm. of movement in 1.7 seconds to 8 mm. of movement in 1.5 seconds. In other words, before training, the pupil was using vicarious muscle movement, i.e., slow muscles were doing the work of the fast, delicate muscles. As training proceeds, a better positioning of the body and more effective use of the chest muscles make it possible for the more specific muscles to take over. The data show that the finest control in breathing during song lies in the abdominal muscles of expiration. Every pupil exhibited this change. There were no exceptions. Since qualitative changes in the singing voice are accompanied by changes in muscular control and since the younger and more athletic pupils acquired this control very rapidly, the importance of beginning voice training at an early age and the importance of the music department cooperating with the physical education department must be emphasized. (Fig. 6).

Every pupil, but one, increased his ability to sing in tune. The group as a whole improved from a score of 28 to a score of 42. No pupil improved in this factor without showing improvement in breathing control. If the two syllables "hum-ma" were sung without any deviation from the standard pitch, the pupil was rated a perfect score of 50. Although the breathing control record and the pitch performance record were not made simultaneously, the number of times the curves of these two records falls together is too numerous to leave any doubt as to relationship between breathing and pitch control. On the other hand, there is almost complete lack of agreement between the Seashore curves and the pitch performance curves. In other words, the results of this experiment demonstrate that motor or breathing patterns

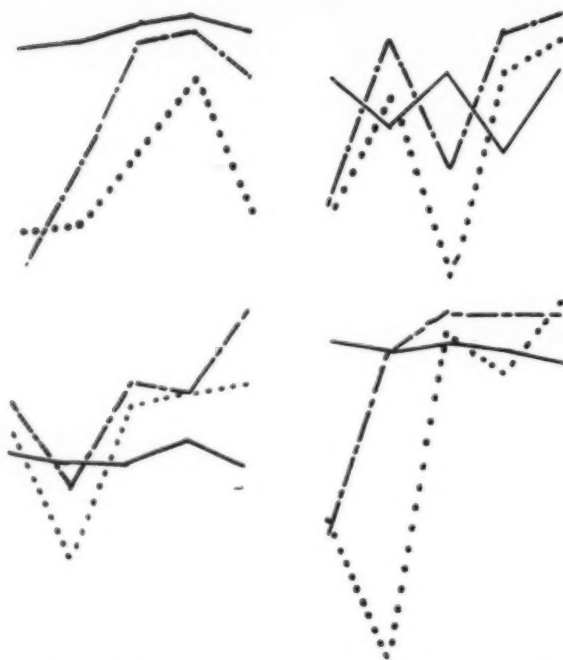


Fig. 7. Graphs showing relationship between auditory discrimination, pitch performance, and breathing control before and during the seven-week training period—four subjects (J-G, 8-B, 25-G, 26-B).

Key: — Seashore Pitch Score (auditory discrimination).
 - - - Kymograph Pitch Score (pitch performance).
 Kymograph Breathing Score (breathing control).

have greater control over tone production and the ability to sing in tune than does the sensitivity of the ear.

(4) On the *epicritical* and the *associative* levels, twenty-three of the thirty-four pupils showed improvement in all three factors: breathing control, pitch performance, and auditory discrimination. No pupil improved in auditory discrimination as measured by the Seashore Pitch Test without improving in the ability to sing in tune as measured by the kymograph. This group of twenty-three showed an average gain of four points on the Seashore Pitch Test, while twelve of the thirty-four subjects showed an average gain of nearly six points.

The Seashore Pitch Test not only measures the ability to hear two pitches but it measures the ability to compare and make judgment on the basis of previous pitch experiences. Therefore, it is a measure of the most specific function of the cortex and cannot be considered as an elemental capacity.

Those subjects who had had the least experience producing pitch in a motor sense were those who rated lowest on the Seashore Test. The eleven who did not improve in the Seashore Test either were not able to reproduce vocally, without help, the first pitch on the record, or they reproduced the two pitches in reverse order. Had the training program been continued for a longer period, it would be expected that these would also improve in this factor.

The application of these findings to song pedagogy opens up a new point of view and a new philosophy of music education. A low score on the Seashore Pitch Test is not an indication of an inability to produce accurate pitch. The data of this study give evidence that there is little relationship between the ability to produce

accurate pitch and the ability to discriminate pitch. The pupil does not produce sound with his ears. They are a sensory, not a motor mechanism, and therefore cannot possibly control tone production. The ears and the cortex can only evaluate sound *after* it has been produced. *The pupil learns first to do, then to hear, and lastly to discriminate.*

The pupil produces sound by means of the motor mechanism of his body, the function of which gives rise to organic, kinesthetic and vibratory sensations, touch and pressure, auditory and visual sensations. All evidence points to the fact that it is not only possible to teach children who are difficult monotones and who have poor discrimination as measured by the Seashore Test, to sing in tune, but it also points to the fact that they will not develop a high degree of auditory discrimination until they do have sufficient motor experience in the production of accurate pitch.

The effective teacher builds his training in keeping with the biological principle that life is a process of "fragmentation." A pedagogy which begins by training the older patterns first in the order in which they emerge sets the framework for successful experiences not only in music but in all areas of learning.



Conclusions. The contribution of this study to the field of music education lies in the following areas:

- (1) Song is an emergence; it is not a special talent possessed by a few at birth any more than speech is a special talent possessed by a few at birth.
- (2) This emergence evolves through the adequacy and integration of four levels of adjustment: "the viability, coordination, epicritical, and associative levels."
- (3) The Seashore Pitch Test is a measure of this emergence in its final stage, the associative level; therefore, it is a measure of achievement, and its use as a measure of musical aptitude cannot be upheld as a valid practice.
- (4) The application of biological principles to song pedagogy results in increased pitch accuracy and improved tone quality.
- (5) Through the application of biological principles, this study offers new procedures for dealing with monotones.
- (6) This study offers a technique of objective measurement of the physiological changes which accompany the qualitative changes in the singing voice. Heretofore, voice training has generally been considered as mental training, and any changes below the associative level have neither been considered as learning nor have they been measured to any extent.

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- [Readers interested in obtaining the complete bibliography should contact Viola Brody, Milwaukee State Teachers College, Milwaukee, Wis.]



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Music Industry Mobilizes for Music Service

MUSIC EDUCATORS acquired an influential ally in mid-1947, when the various elements of the music industry established a public service organization to help various existing groups advance the place of music in American life. This organization, the American Music Conference (already familiarly known as the "AMC"), has since provided materials, the skills of specialists, a field staff and "know-how" in organizational work and public relations to accelerate the progress being made by educators and others interested in music.

Knowing that its own interests can best be fostered through public service that nurtures the healthy growth of musical activity, the music industry set up a long-term program and appropriated a budget to carry it out. Participating organizations are the Band Instrument Manufacturers Association, Music Publishers Association, National Association of Music Merchants, National Association of Musical Merchandise Manufacturers, National Association of Musical Merchandise Wholesalers, National Piano Manufacturers Association, and individual manufacturers of radio-phonographs and records.

The American Music Conference was chartered in August 1947, and headquarters offices were opened at 332 South Michigan Avenue, Chicago. Professional research specialists and public relations counsel were retained to guide the industry and to conduct activities in their respective fields. The first function was to conduct a thorough nation-wide survey of America's habits, attitudes, and desires regarding music. The results of this "National Survey of Public Interest in Music" were announced in March 1948 and have proved useful to educators, editors, and others interested in music in America. An analysis of the survey was published as

"America's Musical Activities," which has gone into three printings totaling 75,000 copies.

Especially important were the findings about the public's attitude toward music as a part of education. These facts were widely publicized by AMC and have helped to solidify the opinion of parents and educators regarding the needs in the school music field. They showed that while ninety-five per cent of the people questioned believe music should be a fundamental part of every child's education, and eighty-five per cent said it should be taught in school on the same tax-paid basis as other subjects, only eight per cent of present school children are receiving anything like a continuous, well-rounded music education in school, including instrumental music instruction in the elementary grades.

The AMC's program has concentrated on aiding and coordinating the work of the Music Educators National Conference, National Federation of Music Clubs, National Congress of Parents and Teachers, and Kiwanis International on behalf of music in the schools and the development of community-wide music programs.

This work is under the direction of William A. Mills, executive secretary, and his staff. It has three major phases:

- (1) Informing the public about the place of music in children's education, and in adult education, and stimulating action in support of expanded music curricula.
- (2) Working with other organizations to set up courses of action; providing materials such as how-to-do-it manuals, literature, and a color sound slidefilm for use of these groups locally.
- (3) Providing the help and experience of a field staff recruited from the music education field, to help steer local and regional organizations in developing music education programs and working for expanded music curricula.

A recent notable activity of AMC in carrying out this program has been production of the color sound slide film which, like its how-to-do-it manual for local organizations, is called "Moving Ahead with Music." This fifteen-minute film makes a strong case for a full music program in elementary schools. It is being offered for free showings to local organizations, educators, and others who are interested in school music. With it goes a leaflet summarizing the film's contents, for distribution to the audience as a reminder, and a Meeting Leader's Guide to help the program chairman arrange for a most effective showing.

[A future article in the MUSIC EDUCATORS JOURNAL will describe how AMC's efforts are giving impetus to the work of music educators in their local areas.]

The pictures on this page are one-color reproductions of selections from the scenes presented in the "Moving Ahead with Music" slidefilm produced and distributed by AMC.

Opening with a brief analysis of music's vital place in everyone's life, "Moving Ahead with Music" points out how few Americans really get the full benefits that music can offer. Progress being made through complete music education in the schools is cited, and a thorough description is given of modern music education and its benefits to the children. Virtually all of the scenes depicting school music activity were taken in actual classrooms in the schools of Oak Park, Illinois.

Following this school sequence, the film shows how local groups are working to help the schools provide such thorough and beneficial musical instruction to all children. It closes by urging the audience to take the necessary steps to assure complete music education in the local schools.

The film was produced with the guidance of the headquarters office of the Music Educators National Conference, with whom the American Music Conference has worked closely since AMC was formed two years ago.



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For the Advancement of Music Education

A Symposium by the
Recently Elected Presidents
of the MENC Divisions

THE Music Education Advancement Program is the natural outgrowth of the Widening Horizons Curriculum Committee organization, set up in the years immediately preceding and during World War II. Many aspects of music education have received, and are continuing to receive, some of the best thinking and efforts of our membership in a comprehensive long-range program of action.

The Music Educators National Conference is essentially an organization of leaders. During the past school year our six Division conventions were, in reality, leadership conferences, where local, state, and national leaders met to bring a summation of their work for the last two years under the light of critical review and evaluation. These meetings made possible mutual understandings of the relevancy of problems and issues that have been faced at the grass-roots level. All of us are impressed by the teamwork that is being developed. It is a coalition of music educators, banded together with all educators in a very realistic and practical way throughout the length and breadth of our country.

Basic to the success of this whole growing program is a functional committee system. Some music educators have been much concerned that certain committees of the Advancement Program in given locales have been somewhat impotent and rudderless, beyond the announcement of appointment and the listing of names in committee directories, in program books, and in other official releases.

Criticism on this score is intrinsically constructive, if only because it reveals that our problems at the grass-roots level do vary from area to area. In the fourteen points of the Advancement Program for Action, there is the inherent implication that the same problems are supposed to exist everywhere, with the same urgent need for a practical answer. Obviously, this is far from true. Problems vary from place to place, and, if our grass-roots slogan is to function, it must reveal itself in practice as an effective procedure for meeting issues on the local level where they actually exist.

What are some of the basic ingredients of a democratic committee organization? Most certainly in a program designed for effective, efficient, and inspired committee participation, we must ask ourselves: What are the most recurring and persisting needs of music education as each of us experience them here and now? Persons work best on committees assigned to the areas of their problems. Our willingness to work on a committee is superimposed on a problematic state of mind that actually exists in our experience. Problems become

germane to committee work in the degree that they exist in the experience of committee members. We may be interested in knowing about conditions or circumstances that affect the lives of people in another part of the world, but even the most acute difficulties of neighbors near or far do not cause us serious concern—much less stir us to action—if they are foreign to our own experience or comprehension.

To the music educator who is struggling to develop a program of music teaching in a new community, what appear as problems to his colleague in a well-established situation are of academic interest but not necessarily vital issues which, on his part, demand immediate and constant attention. The Advancement Program is conceived to take into account the needs in all situations at all levels of development, and to provide the benefits of joint study and cooperative effort for all who desire to participate, from undergraduates and beginning teachers to veterans in the profession.

It is not enough, therefore, to say that the new Division presidents face joint leadership responsibilities with the National MENC President and the various state and local officers in making wise committee appointments. Every thoughtful member of the Conference must contribute from his experience and thinking to the consideration of activities and projects that are to be fitted into the framework of the Advancement Program in order to make it a comprehensive and effective Action Program. And every music educator should feel it his duty to *enlist for action*, first in his own local situation by emphasizing those issues of the Advancement Program which seem pertinent to local needs or opportunities. It is in the local schools, and in the communities which support them, that the Action Program must function if there is to be any advancement. The purpose of the project committee organization and curriculum committees is to bring into focus at the state, division, and national levels the results of our combined efforts and experiences for the further stimulation and implementation of the developments at the local or hometown level. Various means and media are being utilized—conferences, workshops, study groups, printed material, reports, books. Many of these printed items are already available; more are on the way.*

The next step for the Conference member who wishes to accept his full share of responsibility is to make contact with his state officers and the committee chairmen whose assignments concern his special problems or interests in order to make use of the aids that can be supplied,

*See "Current Publications" on page 47.

and also to make available his own services as a worker. It is in the latter respect that the true volunteer spirit of our organization can best be demonstrated. It is interesting to learn that scores of members of state committees listed in the 1948-49 directory were volunteers who made themselves and their interests known to the National President or the Division or State Presidents in response to the appeal made a year or more ago. I know I speak for all my colleagues—the National President, and the Division and State Presidents—when I reiterate the enlistment appeal here. Pass the word along to any one of us, or to the headquarters office, and the information will reach the proper officer. What are your special problems and interests? What issues are not now being served by special emphasis of the Advancement Program? In which areas of activities do you feel especially interested and qualified for work?

Whatever your assignment, or whether or not you are given a special post, if you are a member of the MENC you are already enlisted for teamwork in the greatest project we know of—the development and maintenance of music education as a part of the general education program for all children. We are coming to realize that there is no one and permanent answer to our problems, and that our activities in behalf of the growth and development of music education must be interwoven with reflection, reconsideration, reconstruction, retrial, and re-evaluation. The writer has experienced many varied activities in the MENC and the California-Western Division. To have had a part in this teamwork over a period of years has been of much personal satisfaction, but to be chosen captain of a team, as president of the California-Western Division for the next two years, is an appreciated honor and an important responsibility. Each member of the team is as vital to the success of the whole as the elected captain. Our work together is a group procedure by which each of us grows and the progress of music education is enhanced.

WILLIAM E. KNUTH

*President, MENC California-Western Division
San Francisco State College, San Francisco, California*

Associations comprising the California-Western Division: California Music Educators Association, Arizona School Music Educators Association, Utah Music Educators Association, Hawaii Music Educators Association, Nevada, also a member state of the California-Western Division of MENC, is developing a state association.

Broadening and Deepening Our Professional Understanding

A COMMON denominator in many of the ills of the world today is lack of understanding. Many agencies are working to encourage better understanding. The UNESCO is an example of such an effort on a noble, international scale; an inexperienced mother reading a book on child psychology is an example of this striving for understanding in a smaller social unit. We music educators, like most other people in this world, are not exempt from the need to deepen and broaden our understanding of many things.

First of all, there are the children to be understood. Much of the prescribed work in professional education in our teacher-training curricula is supposed to provide the rudiments of this understanding. But even the best prepared teachers find that they still have much to



Northwest
Karl D. Ernst
Portland, Oregon



Southwestern
Gillian Buchanan
Portales, New Mexico



North Central
Newell H. Long
Bloomington, Indiana



Southern
Anne Grace O'Callaghan
Atlanta, Georgia



California-Western
William E. Knuth
San Francisco, California



Eastern
Bertha W. Bailey
New York City

learn about children, though their teaching experience may be two or three decades in extent.

There are fellow teachers to be understood. Expecting other teachers to be sympathetic with what we are doing for children through music implies a reciprocal responsibility. We must become acquainted with the educational aims and processes that are the constructive tools of our fellow educators, be they classified as kindergarten teachers, chemistry teachers or wrestling coaches.

Administrators deserve their share of our expanding understanding. School principals and superintendents have a vantage point from which they sense the overall educational patterns. Not only should we try to get some of their perspective, but we should endeavor to realize the multitude of pressures and counter-pressures which our administrators must keep in balance and control so that the maximum good may come to the lives of the pupils.

We music educators, as much or more than any other group of teachers, need to understand our communities. It is a wholesome sign that the MENC special project on School-Community Music Relations and Activities is succeeding so well in focusing our attention on the rich possibilities that lie in this area.

The obligation to understand our communities will not have been adequately fulfilled until we have tried to visualize the problems of the church music directors, the private teachers, and the professional musicians.

Last, but not least, we should continually strive to increase our understanding of music itself, together with its impact on children, both when they are participating and when they are listening. It is not enough to understand and to stress the grammar and pronunciation of a language; comprehension should be sought. In music, as in any other language, we must be prepared to increase the comprehension of the pupils.

For several paragraphs you have been urged to broaden and deepen your professional understanding. Since understanding is a word which implies knowledge and intelligence, this incitement constitutes not only a manifold challenge, but a profound one. Our professional organization, the Music Educators National Conference, is challenged, too; for the MENC, through its national, division and state activities must provide avenues by which we can obtain some of the knowledge and some of the perspective on which true understanding can be based. Our continued and lively interest in the MENC will help to keep these avenues open.

NEWELL H. LONG

*President, MENC North Central Division
Indiana University, Bloomington, Indiana*

State Music Educators Associations included in the North Central Division of MENC: Illinois, Indiana, Iowa, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin. Michigan, a member state of North Central Division, does not have an affiliated State Association.

The Spirit of the Forty-Niners of 1949

WE EMBARK upon the next two-year period of Northwest Division activities with willing determination. The two postwar Conferences held in Seattle and Portland, respectively, have given evidence of the tremendous growth of this entire area.* This growth was reflected in the number of active members in attendance as compared with prewar years. It is being reflected in the increased population of our cities and schools, and in the increased number of music teachers employed. Many of the teachers who fill newly-created positions have come from other sections of the country. We are delighted to welcome these new colleagues to our Northwest Division, and we know they will find a loyal, competent, and friendly group of people with whom to work.

It is exactly this factor which makes Conference organizational activity in the Northwest exciting. Our new

members coming from all parts of the country have received their training in many different colleges and universities. They bring varied regional heritages, experiences, and ideas with them. The pleasing drawl of the South, the twang of New England, and the terse, clipped sounds of the Middle West mingle with the so-called "western brass" when we get together in conversation. This, in large degree, accounts for the fact that we have no unbroken traditions. No "way of doing a thing" is too sacred to question or to change. Every year sees our problems attacked in new and experimental ways. We hope during the coming biennium to continue our growth and to make our share of contributions to the total program of the Music Educators National Conference.



The Conference has grown until it ranks as one of the largest teacher groups within the NEA. On the national level we are strong and influential. The many new publications sponsored by the Research Council, the wide circulation of the *JOURNAL*, the appearance of articles on music in current general education periodicals, and the large place being devoted to music in the meetings of education societies are some of the indications of our national stature.

The Music Education Advancement Program as carried on through the numerous special project and curriculum committees during the past few years has been highly significant. If it has had weaknesses, they have been largely on state levels. The future of an organization which is as large as ours will depend upon the way in which the smallest units—in this case the state and its subdivisions—take hold of and vigorously promote a comprehensive program of activities. One of the paramount objectives during the next five years should be the activation of every state unit.

Many of us have no doubt failed to realize that the Advancement Program has been planned in such a way that it can be fully realized only when each state is a participatory member through intense committee activity. Perhaps through oversight, we have planned our annual state meetings without making use of those project and curriculum committees which have already been established within our states. Each state, of course, has its own unique problems which it must solve, and it would be obviously impractical and inadvisable to attempt to carry out the diverse program of the Division and National Conference at each state meeting. However, in the planning of our state activities, we should give pertinent thought to the areas represented in the Advancement Program.

From the point of view of an individual state, it is easy to be overcome by the magnitude of the total program and make no attempt to function beyond paper appointment of committees. Twenty-one committees do seem to be a great many; but if each state during 1949-50, while maintaining a skeleton organization for all committees, would plan intensive activity in a few areas, selecting those which had certain regional significance, our total program would be much more potent. During the following year, each state could change its emphasis by selecting other areas. Over a period of time, progress would be made on the entire front.

The future of the MENC will depend on two things: the vision we have in establishing broad, long-range

A Note from the National President

IT IS with considerable pride that we present the messages written by the newly elected Division presidents. This feeling extends beyond the personalities represented, to the electors who decided their fitness to serve for the ensuing biennium. Whatever question there may be about our teaching of democracy, there can be no doubt that we practice it in our organizational work.

One noteworthy fact is the presence of a well-defined philosophy and its application to various phases of our activities. The stressing of the Advancement Program and its implications and application to the local level is indeed heartening. Those who conceived this method of achieving specific and desirable objectives in music education are no doubt gratified at the degree in which the membership of the Conference has achieved the goals. This program is now undergoing some streamlining, and it is conceivable that new activities will be established

from time to time as older ones end in accomplishment.

It should not be forgotten that this group of executives is part of a continuing line of efficient and self-sacrificing individuals. As one who had the privilege of attending all the Division conventions in 1949, I can testify to the excellent planning and inspirational outcomes of each of them. Orchids to all the retiring presidents and their helpers! The dynamic quality of our profession cannot be overestimated.

It is also good to be able to report that the optimism expressed by the Division presidents is justified by the membership and financial records of the year just closed. But above all, our wealth is in the vision and initiative of the body politic of the Music Educators National Conference.

—CHARLES M. DENNIS

San Francisco, California

objectives; and the degree to which these objectives are realized on the "grass roots" level.

KARL D. ERNST

President, MENC Northwest Division

Board of Education, Portland, Oregon

*Membership in the Northwest Division has increased thirty-nine per cent in five years. The Northwest Division is comprised of five affiliated State Music Educators Associations: Idaho, Montana, Oregon, Washington, Wyoming.

Professional Unity in Purpose and Effort

AFTER teaching many years in the self-same classroom, attempting to develop leadership in others, it is somewhat disconcerting to find myself on the other end of the stick and placed in a position where I must, perforce, practice what I preach!

It does not add to my peace of mind to ponder on the fact that I must try to be, temporarily, both conductor and engineer for a large number of capable music educators who, on the surface, appear to be taking a willing though somewhat troubled trip through a maze of ideas, hoping sincerely that when they come to the end of the line they will be able not only to recognize their fellow passengers, but will find themselves in an open place on solid ground.

It is heartening to know, however, that below the surface there is an underlying purpose, an eagerness to cooperate, and an enthusiastic zeal on the part of the membership to carry forward the program to which we are committed. This, as we all know, is a long-range program of action, implemented by and through regional, state, and local groups over a period of time, rather than an effort to develop, in a few short weeks, a series of demonstrations designed to entertain rather than to educate.

The underlying purpose that motivates the program is clear and simple: that each teacher of music education, or anything else, shall be worthy of the great trust that is his, and that individual and group horizons shall ex-

pand to meet the demands of progress and the increasing opportunity for service in an ever-widening area of influence. True, there may be nothing new or particularly distinctive in these statements. But we need to say them again and again, in as many ways as we can, for the basic purpose of any professional group should be one of service, working together so that a united front can be attained and maintained.

May I bring in a metaphor to help me make an important point? *What is needed in our schools today is a great river of professional unity*, not isolated eddies, gushing fountains, or babbling brooks which easily slip into stagnant pools of inertia and boredom. If we follow through with this metaphor, we can see our music education profession as a great river in itself, but just a tributary—though we think it a vigorous and vital tributary—to the stream fed by all organized groups of teachers. It is the river of professional unity, flowing through the land that, through the schools, can keep ever green the love and appreciation of our American Way of Life.

The greatness of our profession, music education, will be measured by the greatness of its concept in terms of human understanding. We must, therefore, constantly re-examine, re-evaluate, redefine not only what we can do and are, but what we are capable of becoming. The larger the measure of competence we have, the easier it is to sense the infinite reaches of perfection in being. So complete is my faith in the power of teaching, so strong is my certainty of the vibrant nature of that power, so sure am I that we as music teachers hold in our hands a most potent weapon for the protection of all our ideals of a life worth living, that I have no misgivings whatever for the future of the music education profession. We have long since passed the period where we must beg for recognition, and are rapidly approaching the point where we will be firmly acknowledged among the indispensable leaders of any community.

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BERTHA W. BAILEY

President, MENC Eastern Division

New York University, New York, N. Y.

Affiliated Music Educators Associations comprising the Eastern Division of the MENC include Connecticut, Delaware, District of Columbia (District of Columbia Music Educators Association now being organized), Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont.

Music Education Moves Ahead in the Southern States

THE meeting at Tampa last spring undoubtedly marked the highest point yet reached in the growth of the Southern Division. We had, at that time, the largest total membership and the largest convention attendance in our history.

We have come a long way since 1922, when the Southern Conference for Music Education (now Southern Division of the MENC) was founded. For a quick comprehension of the breadth and the height of this growth, take a look at the reports of Southern states in the National Conference printed in the Yearbook of 1923. Compare the picture you get of the amount and scope of music education in the South at that time with the listing of Conference committees in the last official program. There are apparently more people in the Southern states now engaged in active committee work than there were members of the Conference in 1923. One must search (I did) to find names from Southern states on the National membership roster of that year. It is enlightening also to compare the National Conference program of 1923 with the program of the last National meeting at Detroit—or, for that matter, with the program of our Tampa Convention.

We had a splendid program at Tampa. What, I wonder as I look back—with, I admit, an apprehensive glance or two in the direction of our *next* biennial convention—were the most significant features of that program? Was it the music we heard, the speeches, the demonstrations, or that thrilling spectacle of hundreds of marching musicians, that gave us the most for our money? All of us, I am sure, came under the spell of bright blue skies and ocean breezes. All of us were influenced by the friendly, cooperative spirit that characterized every gathering. None of us will soon forget the sight of that huge red sun dropping slowly into the deep blue bay at Clearwater. And we all surely caught something from the program that gave us a new conception of the meaning and teaching of music. We are better people and better teachers, I think, because we attended the Tampa meeting. And we are deeply grateful to President Paul Mathews and to all who helped him with the inspired planning and efficient management that made the convention the unforgettable experience it was.

Now, back at work, beginning a new school year, and with a new Conference biennium ahead of us, this would

seem to be a good time to take stock of our assets and our needs and to think about the direction our energies should take during the next two years.

Yes, along with the entire National Conference, we have grown since 1922—grown greatly in size, in attainment, in influence. We no longer have to worry about convincing educators that “school music” deserves a place in the curriculum. Music is accepted today as a necessary and integral part of American public education. Though our growth has been largely toward a flowering at the top, we have made progress in the South. We can point with justifiable pride to a large number of the excellent products of music education. We have choirs, bands, even a few orchestras, at both elementary and high school levels, which are known to be as good as the best. There are spots in the South where the breadth of music offerings and the quality of teaching approach the ideal. There are states in which a functioning music program is taking root over wide areas.

But, as in other sections, we have tended to emphasize, partly from necessity, the training of the talented or interested few. The number of high school students participating in music activities is far too small. We all know that there are hundreds of schools where no music at all is offered. Eighty per cent of the rural schools in Tennessee were shown by a recent study to come under this classification. Is the number any smaller in other Southern states?

There are, however, certain encouraging and unmistakable evidences that we are on the threshold of a new era in education in the South. Plans are being made, action already taken, toward the establishment of better educational opportunity for all our people. And these plans, of course, include education in and through music; the use and appreciation of all the arts. Money for the purpose is now available in some states. There is recognition, at least, of the need in all states. We shall not always sit at the bottom of the educational ladder. We are beginning to climb.

The fact that we who strive for better things in music are part of an organization in which the same objectives unite nearly twenty thousand members should give us courage and assurance. There is strength in numbers. Our influence has been felt in the past because we have had strong leadership and the weight of a large body of opinion behind it. A great part of the progress we have made toward the goal of more and better music for everybody is directly attributable to the planning and the influence of our great national organization.

There are certain problems in the South which are peculiarly ours, and for these we of the Southern Division must seek a solution. We are concerned also, in most quarters, with the urgent need for better salaries, better equipment, and many more trained teachers. Southern colleges, state universities, and others, are already broadening and intensifying their efforts toward providing the needed teachers. For the rest of the job, we need the help of every person in the South who is engaged in any phase of music education. Local needs are felt by local people. The needs as well as the means of reaching desired goals vary in different states and from community to community. *Strong state organizations seem to be the answer.* Our state associations are already organized. Can we broaden their activities to include the active participation of every music teacher

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Our opportunities during the ensuing biennium truly will be tremendous. There is every reason to believe that we have now reached the point in our growth where some of the goals we have so long sought are in sight. I have been greatly and sincerely impressed during the past few years by the high quality of the leadership representing all our Southern states in the Southern Division and National councils. Our members have the ability and the will to further the causes for which the Conference exists. I am encouraged to believe that, as your new Southern President, I shall have wholehearted support. If we all work together, we cannot fail to make progress. We are on the mark. Let's go!

ANNE GRACE O'CALLAGHAN
President, MENC Southern Division

City Board of Education, Atlanta, Georgia

State Music Educators Associations comprising the Southern Division of the MENC: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia.

The Responsibilities and Opportunities of the State Associations

GREETINGS to and from the Southwestern music educators. We are still glowing with the inspiration received from our biennial convention at Colorado Springs last April. Among the many benefits derived, especially significant at this time are the focus and impetus given our plans and our work, individually and collectively, for the coming year.

I am thinking particularly of our organization activities at the state and local levels. More and more we realize the importance of each affiliated state association—its fundamental relationship to the National Conference as a geographical and organizational unit, and its responsibility for the promotion and development of music education as a part of the general education program of the state.

Some of the state associations in the Southwestern Division, and in the other five Divisions as well, have developed activities of broad scope and varied nature. These states have pioneered in setting up and activating our nation-wide "Program for the Advancement of Music Education." Not all states are equally blessed in matters pertaining to geography, distances, population, available numbers of potential leaders and workers. But it would seem that each association could increase its productivity and enhance service to its membership by undertaking those projects which are most essential to the interests of music education and to the professional growth of music educators in the state. Successful contests and festivals and similar activities are important, but alone do not meet the needs or purposes the state association should serve. With a wider range of activities, reaching the various phases and levels of music education, the effectiveness and benefits of the student-participation projects, such as festivals and contests, will be enhanced.

I shall not attempt to discuss the types of activities that could be considered for addition to the schedule of a state association. Each state has its own problems and opportunities and is in the best position to determine

what phases of music education most need aid or stimulation. But we must not overlook the "Special Projects" of the Advancement Program. Many—and in some cases all—of these projects are being carried on by state associations, with benefits to the state and to the national program which we have already observed. There are still many states which could add one or more of the projects to their present programs to good advantage.

Of especial significance are such projects as "State-wide Music Programs" (did you read "The Tennessee Story" in the April JOURNAL?) and "School-Community Relations and Activities"—both basic to the advancement of our interests. The String and Piano Class Instruction projects—like the two above named, direct results of the demands for action made by music educators throughout the country—are well known. Others may be selected—or new ones set up. If projects not now on the Advancement Program are developed, and prove to fill a need recognized in other states, they may well be added to the schedule for nation-wide promotion and activation.

Probably the most impressive and fruitful of the Special Projects of the Advancement Program, as adopted in 1946, is "Student Membership and Student Activities." In fact, so great was the response and so rapid the growth of the student membership movement, it need no longer be classed as a "special" project; rather, it has become a basic activity of the MENC. It is through these student members—our future teachers—that all of the Special Projects and the entire Advancement Program will be developed and maintained. Here lies a vital responsibility and major opportunity for the state associations.

The students' membership, like the active membership, is effective at the state, division, and national levels. Upon taking a teaching position after graduation, the student member is automatically transferred to full active status in the MENC and in the state association in whose territory he begins his career. It is important that each association recognize the student members as participants in the association's activities to the extent that it is feasible or possible. When the student member "graduates" to active membership, the tie-over from student to active status can be made most effective and significant by the state association. This is indeed an important area of service and action for the state associations to explore.

Shall we make it a main objective this year to study ways and means to enhance the effectiveness of our state programs, and, through our combined efforts, quickly to bring closer the time when all of the affiliated associations will be using their maximum powers in behalf of the respective states they serve? These same associations will then be giving and receiving maximum benefits as integral parts of one of the finest and most respected and influential professional organizations in the world—the Music Educators National Conference.

GILLIAN BUCHANAN

*President, MENC Southwestern Division
Eastern New Mexico University, Portales, N. M.*

Affiliated State Music Educators Associations comprising the Southwestern Division of MENC: Colorado, Kansas, Missouri, New Mexico, Oklahoma, and Texas. Arkansas, a member state of the Southwestern Division, has under way the completion of a state-wide music educators organization which will integrate and coordinate the music education interests and activities of Arkansas in an over-all state association that will become a state unit of the MENC.

State Music Education Activities

1949-50 Calendar

Compiled from information supplied by officers of the State Music Educators Associations and cooperating organizations and institutions. Directory of state officers will be found on page 44. Asterisk (*) indicates date (or place) has not been announced at the time of going to press.

STATE	DATE	PLACE	EVENT (Name of Chairman included where supplied)
ALABAMA	Oct. 1	Birmingham	Choral Clinic
	Oct. 8	*	String Clinic
	Early Dec.	Tuscaloosa	Band Clinic
	*	*	Piano Clinic
	Feb.-Mar.	*	Six Regional Choral Competition-Festivals. Dorothy L. Adair, Huntsville H. S., Huntsville
	Mar. 30 Apr. 21-23 *	Birmingham Auburn *	Alabama Music Educators Association Business Meeting and Election State Choral Competition-Festival (Alabama Polytechnic Institute) State Band Competition-Festival
ARIZONA	Nov. 3-4	Phoenix	Arizona School Music Educators Association Convention. Ralph Hess, 125 E. Lincoln, Phoenix
	Apr.	Flagstaff Safford Tucson	Three District Competition-Festivals. Location and chairmen as follows: Harold Goodman, Snowflake H. S., Snowflake Cal Greer, Safford H. S., Safford Lawrence Wilson, Amphitheatre H. S., Tucson
ARKANSAS	Nov. 4-5	*	Arkansas State Music Teachers Association Meeting
	Dec.	*	Junior High School Instrumental Clinic (tentative)
	Feb.	*	District Vocal Festivals (tentative)
	Feb. 23-25	*	State Band Clinic
	Mar. 10-11	Pine Bluff	Instrumental Directors' Workshop
	Mar. 16-18	Little Rock	Choral Clinic
	Mar. 31 Apr.	Little Rock *	Music Section Meeting, Arkansas Education Association State Band Festival
CALIFORNIA	Feb.	*	California Music Educators Association State Conference (tentative)
Bay Section	*	*	Four meetings will be held during year
	Jan. 13-14	Stockton	Bach Festival (College of the Pacific)
Central Sect.	Oct. 29	Visalia	Business Meeting and Election
	Dec. 3	Visalia	Marching Band Festival
	Mar. 17-18	Fresno	Competition-Festival. James Winter, Fresno State College, Fresno
	Mar. 24-25	Bakersfield	Competition-Festival. James Winter
Central Coast Sect.	Apr. 29	Salinas	Central Coast Counties Music Festival. Keith McKillop, Salinas H. S., Salinas
	May	San Jose	Northern California Music Festival
North Coast Sect.	Nov. 7-9	*	Instrumental Clinic, during Humboldt-Del Norte County Teachers Institute. Louis Welchsefelder, Eureka Senior H. S., Eureka
	May	*	Humboldt-Del Norte County Music Festival
Northern Sect.	Nov. 21-23	Sacramento	Business Meeting
	Apr. or May	Marysville	Foothill Music Festival. Frank W. Freeman, Marysville H. S., Marysville
	Spring	*	Business Meeting
Southern Sect.	Dec. 10	Los Angeles	Southern District Conference (Bovard Auditorium, University of Southern California). Band, Orchestra and Vocal Clinics; Public School Music Section Meetings. Myron B. Green, San Diego City Schools, San Diego
COLORADO	Oct. 27-28	Denver, Pueblo, Grand Junction	Music Section Meetings, Colorado Education Association. Earlbur C. Pike, 2516 S. Grant, Denver
	Feb. 10-12	Denver	Colorado Music Educators Association Annual Business Meeting and Clinic (Albany Hotel). Gus E. Jackson, 521 N. Wahsatch, Colorado Springs
	Apr. 17-21	*	Vocal and Instrumental Festivals in five different localities. Mabel Henderson (vocal), 2037 1/2 Ninth Ave., Greeley; Randall Spicer (instrumental), 1043 Grant, Boulder
CONNECTICUT	Oct. 26-27	Hartford	Connecticut All-State Music Festival. Elmer Hintz, 144 Newberry St., Hartford
	Oct. 27	Hartford	Connecticut Music Educators Association Business Meeting
	Oct. 28	*	Music Section Meeting, State Education Association
	May	*	CMEA Business Meeting
	Mar. 29	*	Choral Audition Festival
	May 13	*	Band and Orchestra Audition Festival
DELAWARE	Oct. 10-12	Wilmington	Workshop—Junior High. Clarke Maynard, 511 West Eighth St., Wilmington
	Oct. 13	Wilmington	Delaware Music Educators Association Dinner
	Oct. 14	Wilmington	DMEA Annual Business Meeting. Junior High Workshop for all state teachers
	Feb. 18	Dover	Solo and Small Ensembles Festival
	Mar. 30-31	Dover	All-State Band Festival. Russell Williams, Alexis I. DuPont School, Wilmington
	May 5-6	*	Choral Festival. Joan Steele, Bridgeville
	*	Newark	Workshop and Clinic. Bernita Short Gerster, University of Delaware, Newark

FLORIDA Florida Bandmasters Association	Nov. 11	Tampa	Florida Music Educators Association Business Meeting and Election
	Nov. 11-13	Tampa	State Clinic. Otto J. Kraushaar, Lake Wales H.S., Lake Wales
	Nov. 11	Tampa	Business Meeting
	Nov. 11-13	Tampa	Band Clinic. Harry McComb, Fort Lauderdale H. S., Fort Lauderdale
	Mar. 3	*	District IV Contest. Bernard Black, Seminole H. S., Sanford
	Mar. 10-11	*	District II Contest. Frank Lodwick, Fort Meyers H. S., Fort Meyers
	Mar. 17-18	*	District III Contest. Robert T. Scott, 801 E. Jean, Tampa
	Mar. 24-25	*	District V Contest. Bardwell Donaldson, Gainesville H. S., Gainesville
	Mar. 27-Apr. 1	*	District I Contest. Howard B. Swyers, Palm Beach H. S., West Palm Beach
	Mar. 31-Apr. 1	*	District VI Contest. Romulus Thompson, Leon H. S., Tallahassee
	May 4-6	Miami	State Band Contest. Harry McComb, Fort Lauderdale
	Nov. 11-14	Tampa	Orchestra Clinic. Al. G. Wright, Miami Senior H. S., Miami
	Nov. 13	Tampa	Business Meeting and Election
	Mar. 3	DeLand	District IV Contest
Florida Orchestra Association	Mar. 17-18	Tampa	District III Contest
	Mar. 24-25	Jacksonville	District V Contest
	Mar. 25-Apr. 1	Individual Schools	District I Contest—Inspection
	Mar. 31-Apr. 2	Tallahassee	District VI Contest
	Apr. 4-8	Individual Schools	District II Contest—Inspection
	May 4-6	Miami	State Orchestra Contest. Al. G. Wright, Miami
	Nov. 10	Tampa	Board Meeting
	Nov. 11	Tampa	Business Meeting
	Nov. 10-12	Tampa	Vocal Clinic. Wallace Gause, Clearwater H. S., Clearwater
	Mar. 10-11	Tampa	District III Contest. Amado Delgado, 4904 Highland Ave., Tampa
	Mar. 17-18	Miami	District I Contest. Mrs. Frances Deen, 6101 N.W. Second Ave., Miami
	Mar. 17-18	Bradenton	District II Contest. Charles Quarmbly, Bradenton H. S., Bradenton
	Mar. 17-18	Orlando	District IV Contest. Julia K. Campbell, 711½ Hillcrest, Orlando
	Mar. 17-18	Pensacola	District VI Contest. Miss Erlene McClellan, County H. S., Marianna
Florida Vocal Association	Mar. 18	Gainesville	District V Contest. Robert Smith, Robert E. Lee H. S., Jacksonville
	Apr. 25-26	Tampa	State Vocal Contest. New president elected in November will be in charge
	Nov. 25-26	Atlanta	Georgia Music Educators Association Meeting. Piano Clinic, Business Meeting of Piano Teachers. Mike McDowell, 24 Ivy St., Atlanta
	Dec. 2-3	Milledgeville	GMEA Vocal Clinic, Business Meeting of Vocal Teachers. William Deal, LaGrange
	Dec. 9-10	Athens	GMEA Band and Orchestra Clinic, Business Meeting of Bandmasters. Harris Mitchell, University of Georgia, Athens
	Mar. 17	*	Last date for all district festivals
	Mar. 24	Atlanta	All-State Band. Harris Mitchell, Athens
	Apr. 5-7	Milledgeville	State Festival. Robert Barr, Jordon H. S., Columbus
	Oct. 1-2	Twin Falls	Southern Idaho Contest Board of Control Meeting
	Oct. 28-29	Emmett	Orchestra Clinic
	Dec. or Jan.	Moscow	Band Clinic. Kermit Hosch, University of Idaho
	Apr.	Boise	Idaho Music Educators Association Business Meeting and Election
	Apr. 21-22	*	Five District Contest-Festivals
	May 5-6	Pocatello	Southern Idaho Contest. R. Gledhill, H. S., Pocatello
ILLINOIS	Nov. 25-26	Champaign-Urbana	Illinois All-State Music Activity, sponsored by Illinois Music Educators Association, sanctioned by Illinois High School Association, in cooperation with University of Illinois. Paul Painter, University of Illinois, Urbana
INDIANA	Oct. 15	Hobart, Auburn	Northern Indiana School Band, Orchestra and Vocal Association Marching Contests
	Oct. 27	Indianapolis	In-and-About Indianapolis Music Educators Club Luncheon Meeting
	Oct. 27-28	Indianapolis	Music Section Meeting, Indiana State Teachers Association. All-State Orchestra and Chorus. Justin Bradbury, Oakland City; Ronald Melton, Richmond
	Oct. 27-28	South Bend	Music Section Meeting, ISTA. All-District Orchestra and Chorus
	Oct. 27-28	Fort Wayne	Music Section Meeting, ISTA. All-District Band and Chorus
	Oct. 27-28	Evansville, Gary	Music Section Meeting, ISTA
	Nov. 18-19	Elkhart	NISBOVA Annual Clinic and Business Meeting. George L. Myers, Valparaiso University, Valparaiso
	Dec.	Terre Haute	Indiana School Music Association Annual Clinic and Business Meeting. Don Markotto, 910 S. Indiana, Greencastle
	Dec. 3	Indianapolis	In-and-About Indianapolis Music Educators Club
	Jan.	Indianapolis	Indiana Music Educators Association State Convention. Varner M. Chance, 2162 Edgemoor Ave., Fort Wayne
	Feb. 18	*	State Solo and Ensemble Contests
	Apr. 1	*	District Organizations Contests (small schools)
	Apr. 15	Plymouth	State Organization Contests (small schools)
	Apr. 15	La Porte	State Organization Contests (large schools)
IOWA	Oct. 15	*	Marching Band Contest. L. A. Logan, Superintendent of Schools, Shenandoah; F. E. Mortiboy, 1901 Harrison, Davenport
	Oct. 22	Ames, Spencer, Charles City, Iowa City, Shenandoah	Auditions and Rehearsals for All-State Groups. Paul Nissen, Mason City; Clayton Hathaway, 426 North 19th St., Fort Dodge
	Nov. 4	Des Moines	Iowa Music Educators Association Business Meeting (Hotel Fort Des Moines) and Music Section Meeting, Iowa State Education Association Convention. Clayton Hathaway, Fort Dodge
	Nov. 25-26	Des Moines	IMEA Convention (Hotel Fort Des Moines). Appearance of All-State Groups. Clayton Hathaway, Fort Dodge; Stanford Hulshizer, Drake University, Des Moines
	Apr. 1	*	Preliminary State Music Contests (solos and ensembles). L. A. Logan, Shenandoah; F. E. Mortiboy, Davenport
	Apr. 15	*	Preliminary State Music Contests (large groups). L. A. Logan; F. E. Mortiboy
	Apr. 22	*	State Music Contest for large groups; District Contests for solos and ensembles. L. A. Logan; F. E. Mortiboy
	May 6	*	State Music Contest for solos and ensembles. F. E. Mortiboy
	Nov. 3-4	Wichita	Kansas Music Educators Association Convention (Wichita University Auditorium). William H. Beck, Jr., 1355 W. Third, Colby
	Nov. 4	Wichita	KMEA Business Meeting
	Mar. 31-Apr. 1	*	Eight District Music Festivals. E. A. Thomas, 306 New England Bldg., Topeka
	Apr. 29	Emporia, Hays	State Music Festivals
KANSAS			

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KENTUCKY	Oct. 28-29	Lexington	Vocal Clinic. Chester Travelstead, University of Kentucky, Lexington
	Dec. 2-3	Bowling Green	Orchestra Clinic. Hugh Gunderson, Western Kentucky State College, Bowling Green
	Jan. 13-14	Louisville	Band Clinic. Ernest Lyon, University of Louisville, Louisville
	Apr.	Louisville	Kentucky Music Educators Association Business Meeting
	Mar. or Apr.	*	Ten Regional Contests
LOUISIANA	May	Lexington	State Music Contest. Louis Clifton, University of Kentucky, Lexington
	May	Bowling Green	State Music Contest (Western Division). Hugh Gunderson, Bowling Green
	Oct. 10-22	*	Community Music Clinics
	Oct. 22-29	Shreveport	Community Music Division Program, Louisiana State Fair. Mrs. Alma Peterson, 703 Carondelet St., New Orleans
	Nov. 21-23	Alexandria	Louisiana Music Educators Association Business Meeting and Election. All-State Band and Chorus
MAINE	Mar. 2-4	Lake Charles	District Festival. Francis Bulber, John McNeese Junior College, Lake Charles
	Mar. 3-4	Hammond	District Festival. Ralph R. Pottle, Southeastern Louisiana College, Hammond
	Mar. 3-4	Lafayette	District Festival. George Barth, Southwestern Louisiana Institute, Lafayette
	Mar. 15-17	New Orleans	District Festival. Ralph Lacasagne, S. J. Peters H. S., New Orleans
	Mar. 17-18	Baton Rouge	District Festival. Ilda Schriefer, Louisiana State University, Baton Rouge
MARYLAND	Mar. 17-18	Natchitoches	District Festival. Sherrod Towns, Northwestern State College of Louisiana, Natchitoches
	Mar. 31-Apr. 1	Ruston	District Festival. L. V. E. Irvine, Louisiana Polytechnic Institute, Ruston
	Apr. 27-29	Baton Rouge	State Music Festival. L. Bruce Jones, Louisiana State University, Baton Rouge
	Oct. 27-28	Bangor	Maine Music Educators Association Business Meeting
	Oct. 27-28	Bangor	Teachers' Convention. Angelo D. Tsika, 73 Water St., Millinocket
MASSACHUSETTS	*	Millinocket	Northern Maine Music Festival. Angelo D. Tsika
	*	Augusta	Eastern Maine Music Festival. Paul Wiggin
	*	*	Western Maine Music Festival
	Oct. 20	Baltimore	Maryland Music Educators Association Meeting, with meeting of State Secondary School Principals Ass'n and State Elementary School Principals Ass'n
	Oct. 19-22	Baltimore	All-Maryland High School Rehearsal Clinics: Band—Sperry Storm, Frederick H. S., Frederick. Orchestra—Chester Petranek, 9821 Rosensteel Ave., Silver Spring. Chorus—Emmit E. Blind, Elkton H. S., Elkton
MICHIGAN	Oct. 21	Baltimore	Concert by All-Maryland High School Band, Orchestra, and Chorus
	May	*	Community Workshops
	Oct.	Boston	Massachusetts Music Educators Association Meeting. Clinics and Workshops will be scheduled. Will C. Riggs, 75 Virginia Rd., Waltham
	Oct.	Weston, Walpole, Hyannis, Greenfield	State-wide Workshops
	Apr.	*	All-State Orchestra with combined program of All-State Chorus
MINNESOTA	May	Melrose	Northeastern Music Festival
	May	Attleboro	Southeastern Music Festival
	May	*	One other Music Festival
	Oct.	Higgins Lake	Michigan School Vocal Association Planning Conference
	Jan. 13-15	Ann Arbor	Mid-West Conference (University of Michigan), sponsored by the University, MSVA, and Michigan School Band and Orchestra Association. William D. Fitch
MISSISSIPPI	Apr. 1	Mt. Pleasant	MSVA Ensemble and Solo Festival (Central Michigan College)
	Apr. 1	Ann Arbor	MSVA Ensemble and Solo Festival (University of Michigan)
	Apr. 1	East Lansing	Michigan School Band and Orchestra Association Solo and Ensemble Festival
	Apr. 29	East Lansing	MSBOA Band and Orchestra Festival
	Apr. 29	Mt. Pleasant	MSVA Choir and Glee Club Festival (Central Michigan College)
MISSOURI	May 13	Ann Arbor	MSVA Choir and Glee Club Festival (University of Michigan)
	Oct. 20-21	Winona	Music Section Meeting, Minnesota Education Association. Chorus and Band Clinic. L. J. Emmons, Albert Lea H. S., Albert Lea
	Oct. 20-21	Duluth	Music Section Meeting, MEA. Vocal, Orchestral and Band Sessions. Duluth Symphony Orchestra Concert. E. P. Magnell, University of Minnesota, Northern Branch, Duluth
	Oct. 20-21	Moorhead	Music Section Meeting, MEA. Instrumental Clinic. Canadian Broadcasting Co. Symphony Orchestra Concert. Frank Hedlund, Fergus Falls H. S., Fergus Falls
	Oct. 20-21	St. Cloud	Music Section Meeting, MEA. All-Regional Chorus. Harvey Waugh, State Teachers College, St. Cloud
NEBRASKA	Oct. 20-21	Thief River Falls	Music Section Meeting, MEA. All-Regional Chorus and Elementary Workshop. Jack Harris, Fosston H. S., Fosston
	Oct. 21	Mankato	Music Section Meeting, MEA. All-Regional Chorus. Gerald Niemeyer, Worthington H. S., Worthington
	Oct. 27-28	Minneapolis-St. Paul	Music Section Meeting, MEA. George Belsheim, 1301 West 31st St., Minneapolis; Helen McGeever, 234 N. Mississippi River Blvd., St. Paul
	Jan.	Minneapolis	Minnesota Music Educators Association Business Meeting (University of Minnesota)
	Feb. 10-11	Minneapolis	Mid-Winter Clinic. Robert Winslow, University of Minnesota, Minneapolis
NEBRASKA	Apr. 28-29	*	State-Regional Contest Festivals. Paul M. Oberg, University of Minnesota, Minneapolis
	*	*	Eight Regional Festivals for Chorus and Piano, followed by a State Festival. W. B. Kenna, Lexington
	*	*	Regional Contests for Instrumental Solos and Ensembles, followed by a State Band Contest. W. B. Kenna
	Mar. 15-16	Jackson	Mississippi Music Educators Association Meeting
	Apr. 28-29	*	State Choral Festival. Ernestine Ferrell, Vicksburg
NEBRASKA	Nov. 2-5	St. Louis	Missouri Music Educators Association will conduct Music Section Meeting during State Teachers Association Convention
	Jan. 5-7	Joplin	State Music Clinic. T. Frank Coulter, Box 137, Joplin
	Late Apr.	Columbia	State Music Contest
	Dec. 8-10	Butte	Montana Music Educators Association Annual Conference. Leonard E. Hetrick, 543 Somers Ave., Whitefish
	*	*	State Solo and Small Ensembles
NEBRASKA	May 4-6	*	All-State Band, Orchestra and Chorus
	Nov. 18	Norfolk	Nebraska Music Educators Association Business Meeting and Election
	Nov. 17-19	Norfolk	State Clinic and Convention. Allen P. Burkhart, Norfolk
	Apr. 14-15	*	Six District Contests. O. L. Webb, Box 1028, Lincoln

NEVADA	Oct. Apr. Apr. May •	• Winnemucca Reno Ely •	District Teachers Institutes District Music Festival. William B. Clark, Winnemucca District Music Festival. Felton Hickman, 650 Elko St., Reno District Music Festival. Douglas Hawkins, Box 776, Ely Southern District Music Festival
NEW HAMPSHIRE	Oct. • Mar. 17-18 • June	• • Manchester • Concord	New Hampshire Music Educators Association State Convention Solo Festival Concert Festival Audition Festival NHMEA Business Meeting and Election
NEW JERSEY	Oct. Nov. 12 Nov. 13 Nov. 20 Feb. Mar. Apr. May May	• Atlantic City Atlantic City Newark • • • New Brunswick Trenton	All-State High School Orchestra and Chorus Rehearsals Department of Music Annual Business Meeting and Annual Luncheon Meeting during New Jersey Education Association Convention 21st Annual All-State High School Orchestra and Chorus Concert 21st Annual All-State High School Orchestra and Chorus Concert All-State Band Forum and Concert All-State High School Orchestra and Chorus Tryouts All-State High School Orchestra and Chorus Rehearsals Music Division Meeting, New Jersey State Secondary School Conference (Rutgers Univ.) All-State Choral Festival (State Teachers College)
NEW MEXICO	Oct. 27-29 Jan. Apr.	Albuquerque • •	New Mexico Music Educators Association Business Meeting during State Teachers Convention. Instrumental, Vocal and Public School Music Clinic. Gillian Buchanan Eastern New Mexico University, Portales All-State Clinic: Orchestra—E. K. Oshel, Deming. Band—William Rhodes, Alamo gordo. Chorus—Lenore Shaffer, Roswell. Public School Music—Mrs. Minnie De Weaver, Deming District Festivals
NEW YORK	Oct. 7-8 Oct. 28-29 Nov. 4-5 Nov. 4-5 Nov. 4-5 Nov. 18-19 Nov. 18-19 Nov. 18-19 Nov. 18-19 Nov. 18-19 Nov. 18-19 Nov. 18-19 Nov. 18-19 Nov. 18-19 Dec. 1-3 Dec. 9-10 May	Chautauqua Lake Placid Bay Shore Hancock Manlius Canandaigua Hamburg Hudson Falls Little Falls Olean Potsdam Poughkeepsie Vestal Saratoga Saratoga White Plains •	All-State Band, Orchestra and Choir. Vincent Ryan, Chautauqua All-State Band, Orchestra and Choir. John Pilato, 31½ Sentinel Rd., Lake Placid Gladys B. Otis All-State Band, Orchestra and Choir. Florence Cattadoris, 22 Lawrence Pl., Bay Shore All-State Band, Orchestra and Choir. Roy Wilkinson, Central School, Hancock All-State Band, Orchestra and Choir. Betty Lou Portz, 205 North St., Manlius All-State Band, Orchestra and Choir. Emory McKerr, Canandaigua H. S., Canandaigua All-State Band, Orchestra and Choir. Homer Fiero, Hamburg H. S., Hamburg All-State Band, Orchestra and Choir. Walter Ninesling, 35 Maple St., Hudson Falls All-State Band, Orchestra and Choir. James Buffan, 624 Gansevoort, Little Falls All-State Band, Orchestra and Choir. Robert Grant, 321 North 13th St., Olean All-State Band, Orchestra and Choir. Helen Hosmer, State Teachers College, Potsdam All-State Band, Orchestra and Choir. Marguerite Waters, 324 Church, Poughkeepsie All-State Band, Orchestra and Choir. William Marvin, Central School, Vestal New York State School Music Association Business Meeting and Election and Directors Conference. Dean L. Harrington, Hornell H. S., Hornell All-State Band, Orchestra and Choir. Wilbur Lockwood, 307 Bradhurst Ave., Hawthorne State Competition-Festivals in fourteen areas
NORTH CAROLINA	Oct. Feb. Mar. Apr. Apr.	Greensboro • • Asheville •	North Carolina Music Educators Association Fall Meeting State Band Clinics (Eastern and Western Divisions) District Contest Festivals NCMEA Spring Meeting State Festival Chorus
NORTH DAKOTA	Oct. Mar. Apr.	• • •	North Dakota Music Educators Association Meeting. All-State Chorus, Elementary and String Demonstrations, Wind Clinic. H. O. Berquist, 1037 Second St. N., Fargo Class B and C Festivals Class A Festivals
OHIO	Dec. 1 Dec. 2-3 Feb. 25-Apr. 15 Apr. 15 Apr. 22 Apr. 29	Columbus Columbus • Columbus Westerville Delaware Columbus Springfield	Ohio Music Education Association Business Meeting. Clark Haines, Fairmont H. S. Dayton OMEA State Convention. S. Norman Park, Board of Education, Dayton; Mary Tolbert Ohio State University, Columbus Eight District Contests. A. D. Lekvold, Wespiser Place, Oxford State Instrumental Solo and Ensemble Contest. Wilbur Crist, Capital University State Vocal Solo and Ensemble Contest. Lee Shackson, Otterbein College State Contests for Large Groups (band, orchestra, chorus): Class A. Earl Beach, Ohio Wesleyan University Class B. Wilbur Crist Class C. Richard Stocker, Springfield H. S.
OKLAHOMA	Oct. 14 Oct. 15 Nov. 21-22 Dec. 2-3 Dec. 8-9 Feb. 16-18 Feb. 23-25 Apr. 13-15 Apr. 27-28 May 3-5	Oklahoma City Oklahoma City Stillwater Norman Stillwater Norman Norman Ada Alva Durant Goodwell Oklahoma City Tahlequah Tonkawa Tulsa Weatherford Stillwater Norman	Oklahoma Music Educators Association Business Meeting, during State Teachers Con- vention State Marching Band Contest. C. Edwin Schilde, Cushing H. S., Cushing. Evening event, "The Battle of the Bands" (marching band demonstration). James Neilson, Oklahoma City University Vocal Clinic and All-State Chorus. J. K. Long, Oklahoma A & M College, Stillwater Choral Festival. Chester L. Francis, University of Oklahoma, Norman Band Clinic. Hiram Henry, Oklahoma A & M College All-State Orchestra Clinic. Walter L. Haderer, University of Oklahoma All-State Concert Band. Leonard Haug, University of Oklahoma Nine District Contests. Location and chairmen follow: E. Paul Enix, East Central State College, Ada William F. Deusinger, Northwestern State College, Alva William L. Edwards, Southeastern State College, Durant Melton Bradley, Panhandle A & M College, Goodwell Dean Clarence Burg, Oklahoma City University John Paul Jones, Northeastern State College, Tahlequah Rhoda M. Sharp, Northern Oklahoma Junior College, Tonkawa Roger Fenn, Tulsa University E. E. Mason, Southwestern Institute of Technology, Weatherford State Vocal Contest. L. N. Perkins, Oklahoma A & M College State Instrumental Contest. Robert W. Ross, University of Oklahoma
OREGON	Nov. 15-19 Apr. May 5-6	Salem • Corvallis	Oregon Music Educators Association Annual Fall Business Meeting and Convention (Willamette University). Karl D. Ernst, Portland District Contests State Contest, Oregon State College (tentative)

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PENNSYLVANIA	Dec. 1-3	Harrisburg	Pennsylvania Music Educators Association State Convention. Election of officers. R. Leslie Saunders, Lebanon H. S., Lebanon
	Feb. 9-11	Hazleton	State Band Festival. George P. Schwartz, Jr., Green Street School Offices, Hazleton
	Feb. 15-17	Annville	Pennsylvania Collegiate Chorus Festival. Edward P. Rutledge, Lebanon Valley College, Annville
	Feb. 23-25	Pittsburgh	Pennsylvania Collegiate Band Festival. William Schaeffer, Carnegie Tech, Pittsburgh
	Mar. 29-31	Indiana	Pennsylvania Collegiate Orchestra Festival. Lawrence Stitt, State Teachers College, Indiana
	Mar. 30-Apr. 1 May 4-6 May 18-20	Hanover * Harrisburg	State Orchestra Festival. Jack Schuyler, Eichelberger H. S., Hanover Pennsylvania Forensic and Music League State Contests. Lynn W. Thayer, University of Pittsburgh State Chorus Festival. Earl Caton, Wm. Penn H. S., Harrisburg
SOUTH CAROLINA	Dec.	Rock Hill	Piano and Vocal Clinic. Lloyd Bender, Winthrop College, Rock Hill
	Jan.	Rock Hill	Band Clinic. Lloyd Bender
	Mar.	Columbia	South Carolina Music Educators Association Business Meeting
	Apr.	Rock Hill	Festival Concert (Piano, Vocal, Band). Lloyd Bender
	*	*	Northwest District Contest. J. Marion Magill, Public Schools, Anderson
	*	*	Southeast District Contest. Walter B. Graham, City Schools, Florence
SOUTH DAKOTA	Oct. 17-18	Aberdeen, Pierre, Sioux Falls, Rapid City	Music Section Meetings, South Dakota Education Association. Election of Board members
	Weekly from Oct.	Brookings	Rural School Radio Broadcast. Edith Cheney, South Dakota State College, Brookings
	Nov. 5	Huron	South Dakota Music Educators Association Board Meeting
	Mar.	Huron	String Clinic. Mrs. Richard Bentley, Redfield
	Spring	Spearfish	Elementary Clinic. Dorothea Blyler, Black Hills Teachers College, Spearfish
	Apr.	Yankton, Brookings, Aberdeen, Mobridge, Rapid City	Four District Contests. E. C. Coddington, Ipswich
TENNESSEE	May 6	Rapid City	West River Music Festival. E. B. Berquist, Superintendent of Schools, Rapid City
	Oct.-May	*	Elementary Music Workshops throughout state. Cooperative program with State Department of Education. Gladys Tipton, University of Tennessee, Knoxville
	Oct. 14	Memphis	West Tennessee Division Meeting, Election of Board Members. Gaston Taylor, Memphis State College
	Oct. 21	Nashville	Middle Tennessee Division Meeting, Election of Board Members. Taylor Hagan, East High School
	Oct. 28	Knoxville	East Tennessee Division Meeting, Election of Board Members. Marvin Lindley, 318 Indiana Ave., Maryville
	Mar. 24	Knoxville	All-State Chorus and Orchestra, sponsored by Tennessee Education Association. Mrs. Helen Rennick (orchestra), 359 Derby Rd., Chattanooga
TEXAS	Oct. 19	Dallas	Middle Division Chorus Festival
	Feb. 8-11	Mineral Wells	All-State Vocal Festival. Mrs. Thomas Webber, 36 Wychewood Rd., Memphis
	*	*	All-State Band and Orchestra Festival. Ralph Hale, Christian Brothers College, Memphis
	June-July	*	Texas State Fair Association Music Festival and Marchiesta
			Texas Music Educators Association Convention-Clinic. Jack H. Mahan, 303 Lumpkin, Texarkana
			Ten Region Music Contests (University of Texas Interscholastic League) Contest Music Selection Committees Meet
UTAH	Oct. 13-15	Salt Lake City	Utah Music Educators Association Third Annual Conference, in conjunction with Utah Education Association Convention. Clinics for band, orchestra, chorus and general teaching problems. Vice presidents in charge
	Oct. 13	Salt Lake City	UMEA business meeting and election
VERMONT	Oct.	Burlington	Vermont Music Educators Association Business Meeting
	*	*	Mid-Winter Meeting. Lyman Hurt III, 64 Adams St., Burlington
	*	*	Spring Meeting
	May	Burlington	State Music Festival. Adrian Holmes, Burlington H. S., Burlington
VIRGINIA	Nov. 3-4	Richmond	Virginia High School Chorus at the VEA
	Nov. 4	Richmond	Virginia Music Educators Association Meeting
	Dec. 2-4	Richmond	State String Orchestra with full orchestra on two numbers (Seventh Annual)
	Feb. 10-12	Norfolk, Winchester	All-State Band (two Divisions)
	Mar. 25	*	District Festivals (five locations)
WASHINGTON	Feb. 24-25	Bellingham	Washington Music Educators Association Convention. Election of officers
	*	*	Elementary Music Clinics throughout the state. Clemewell MacKenzie, Shoreline Public Schools, Seattle 33
	*	*	District Contests and Festivals:
			Northwest—Leonard E. Schuchman, 1705 D St., Lynden Southwest—Leslie Armstrong, Public Schools, Olympia Western—Frank Anarde, 815 North Grant, Tacoma Central—George Bower, 413 Washington, Wenatchee
WEST VIRGINIA	Jan.	Huntington	West Virginia Music Educators Association Business Meeting and Election
	Jan. 30-31	Huntington	WVMEA State Convention. Chorus, Orchestra and Band Clinics. Miriam P. Gelvin, Marshall College, Huntington
	*	Wheeling	All-State Chorus. Mrs. Lynette Curtis, East H. S., Huntington
	*	Wheeling	All-State Orchestra. Julian Spencer, Stonewall Jackson H. S., Charleston
WISCONSIN	Nov. 2	Milwaukee	Wisconsin School Music Association Business Meeting
	Jan. 5-6	Madison	Mid-Winter Clinic
	Apr. and May	*	Eighteen District Festivals. H. C. Wegner, State Department of Education, Madison
	May 6	Madison	State Solo and Ensemble Festival
WYOMING	Dec. 3	Laramie	District Reading Clinic
	Apr.	Casper	Publication Committee Meeting
	*	*	Five District Festivals
	Apr. 28-29	Casper	State Festival and Wyoming Music Educators Association Business Meeting

Directory of State Officers

(The figures after the name of the state association indicate the month and year the term of office of the current incumbents of major offices will expire.)

Alabama Music Educators Association. (6/50) Pres—Walter A. Mason, State Teachers College, Jacksonville; vice-pres (band)—Wilbur Hinton, Tuscaloosa; vice-pres (orch)—Edgar Glyde, Auburn; vice-pres (chor)—Dorothy L. Adair, Huntsville; vice-pres (elem mus)—Georgia Morgan, Montgomery; vice-pres (piano)—Myrtle Jones Steele, Birmingham; sec-treas—Vernon Skoog, 408 Jefferson County Courthouse, Birmingham. State publ: Alabama Music Educator. Ed—J. E. Duncan, State Teachers College, Jacksonville.

Arizona School Music Educators Association. (4/51) Pres—Ralph Hess, 125 E. Lincoln, Phoenix; vice-pres—Mrs. Ardith Shelley, Phoenix; corres sec—Elizabeth Jerles, Wickenburg; sec-treas—Mrs. Ruth W. Elliott, 141 W. Merrill, Phoenix.

Arkansas. MENC Representative—Catherine McHugh, University of Arkansas, Fayetteville.

California Music Educators Association. (6/51) Pres—Elwyn Schwartz, Fresno State College, Fresno; 1st vice-pres—Chester Mason, San Jose; 2nd vice-pres—George Burt, Fullerton; sec-treas—Helen Johnson, Fresno County Schools, Fresno. State publ: CMEA News. Ed—David Lawson, College of the Pacific, Stockton.

Bay Section. Pres—Virginia L. Short, Stockton; vice-pres—Sterling W. Wheelwright, San Francisco; sec-treas—Forrest Baird, San Jose.

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North Coast Section. Pres—Pearl L. Jacobson, Eureka; sec-treas—Ruth Carroll, Arcata.

Northern Section. Pres—Frank W. Freeman, Marysville; sec-treas—Collan S. Walker, Auburn.

Southern Section. Pres—Myron B. Green, San Diego; vice-pres—Charlotte Stevenson, Bellflower; sec—Fred Graichen, Inglewood; treas—Mildred H. Scholz, Santa Monica; memb chm—L. DeGraff Stanley, San Diego; dir—Mary Shouse, Long Beach.

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Florida Bandmasters Association. Pres—Harry F. McComb, Ft. Lauderdale; vice-pres—Orin Whitley, Panama City; sec—Robert O. Lanpl, Pahokee; treas—Roy V. Wood, Winter Haven.

Florida Orchestra Association. Pres—Al G. Wright, Miami; vice-pres—Harold Chapman, Tallahassee; sec-treas—Stefan Jones, Miami.

Florida Vocal Association. Pres—Wallace Gause, Clearwater; vice-pres—Mrs. Ruth Lyle, Plant City; sec-treas—Roy V. Wood, Winter Haven.

Georgia Music Educators Association. (5/51) Pres—Leon R. Culpepper, 2761 Suwanee Ave., Macon; vice-pres—R. Owen Seitz, Atlantic; sec-treas—Maggie Jenkins, Georgia State College for Women, Milledgeville. State publ: Georgia Music News. Ed—Ronald J. Neil, Box 264, Collegeboro.

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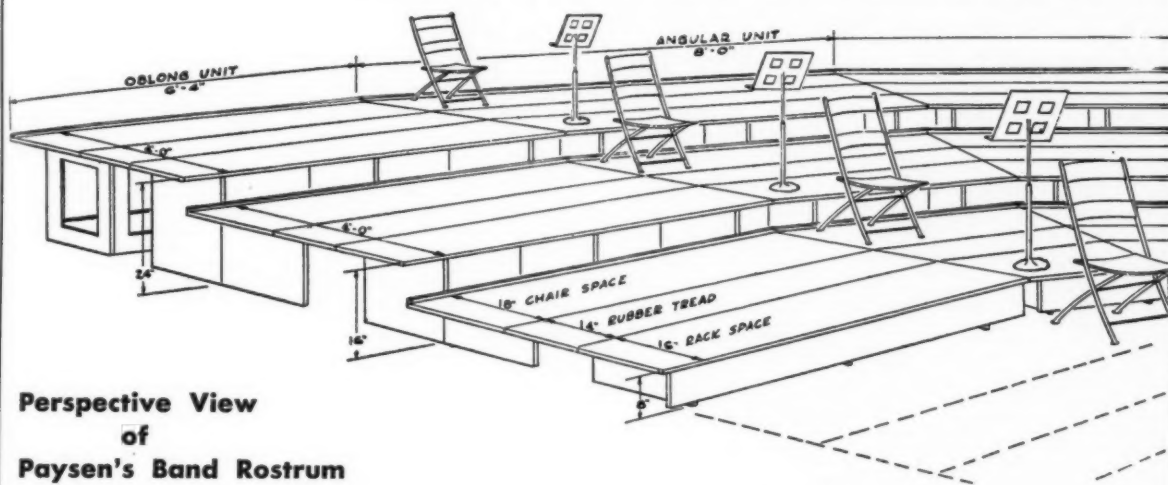
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North Carolina Music Educators Association. (10/49) Pres—R. O. Klepfer, Mooresville; vice-pres—James C. Pfohl, Davidson; sec—Ona Schindler, Eastern Carolina Teachers College, Greenville; treas—Bernard Hirsch, Marion.

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Whither Music Supervision in the Elementary School?

ANDREW M. BANSE

AS A RESULT of considerable observation in the field, and a number of interviews with music specialists in the elementary schools, I have become seriously concerned about the future of music supervision in the grade rooms of our elementary schools. It has become more and more apparent that the so-called "music supervisor" is not employing practices of supervision but is devoting most of his time to the actual teaching of music in each grade room. Ennis Davis¹ has stated the situation very simply:

"Although thousands of school music instructors in all parts of the country are listed as supervisors of music, there is good reason to believe that the function of supervision is decidedly on the wane in the field of music education."

It is to be regretted that there is such a common misunderstanding and misuse of the term "music supervisor." A supervisor of music is a person who guides other teachers in the act of teaching music; however, the music education field is full of graduates of teachers colleges in small schools teaching all the music being offered in that school and claiming the title of music supervisor. Such persons are not engaged in the supervision of music at all, but are concerned with the actual teaching of music.

Most music educators will agree with the following recommendation made in the Music Education Source Book:

"A well-rounded program of music activities in the elementary school should include singing, listening, creating, playing, rhythmic expression, dramatization, and music reading. We recommend a minimum allotment of one hundred minutes per week as essential to the effective realization of such a program."

If the above recommendation is to be put into practice in each elementary school, a grade room would then have an average of twenty minutes devoted to music activities each day. Music education authorities agree that music should be an active part of the daily curriculum offered to the children, and that music should be given status equal with other subjects.

From a practical viewpoint, however, the realization of such a program is difficult in many school systems. Probably there never will come a time when there will be enough music teachers in a school system to insure the teaching of music each day in each grade room by a music specialist. John W. Beattie² says, "With the great increase in the cost of education due to the salary raises that all good teachers must have, there will be little chance for music specialists on the lower grade levels." What, then, is the solution?

Ideally, the grade teacher should conduct the music activities, guided and given assistance by the music specialist. Many administrators are in accord with such a program. They feel that, in order to keep one central personality in charge of the children, the grade teacher should teach all special subjects. Their reasoning is that the grade teacher would not have the children very long during the school day if the art, physical education, music, and science specialists were to teach the children during each of their respective periods.

However, there are music educators in the field who prefer to teach their own grade music rather than to allow such teaching to be done by the grade room teacher. Such a policy can be described as a short-range view to the over-all plan of music education in the elementary school. No doubt, persons employing the short-range view reason that it is easier to teach a class directly than to work through a grade teacher. The results of music activities in each grade room will tend to become evident earlier; and, of course, there will be no conflicts with certain grade teachers as to who will teach the grade music.

It is my opinion, however, that the music specialist should seek to employ a long-range view in the elementary school music program by actively seeking to prepare the grade teacher for the daily teaching of grade music through the application of in-service training, demonstration lessons, and other supervisory practices. The rewards would be great, once the specialist has proved to the grade teachers that they are capable of teaching music to their children. Music in the grade room would then be more closely affiliated with other subjects daily and would be taken out of the "special subject" class. Such a program of in-service training does not come about easily and it needs the careful preparation and planning of an alert music specialist. Once such a program is in full operation, the supervisor would find that music would retain its prestige in the curriculum and he would be free to concentrate on other aspects of the music education program.

Needless to say, much in-service training of grade teachers would be eliminated if the elementary teachers were receiving adequate instruction in the teachers colleges. F. W. Crumb, a teachers college administrator, says:

"... every teacher, particularly in the elementary grades, should, in his or her own teacher-training, be given sufficient instruction in music and music teaching techniques so that she can handle, with the help of the specially trained supervisor, the day-to-day teaching of music."

However, a problem presents itself in the teachers colleges. With the present desperate need for elementary teachers likely to continue for some time, adminis-

¹Davis, Ennis, "Supervision Is a Top-Flight Job," *Educational Music Magazine*, January 1945, p. 21.

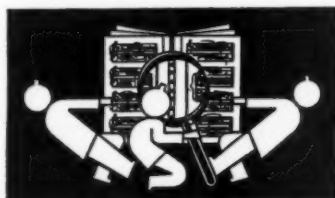
²Beattie, John W., "What Do We See in the Enchanted Glass?" *Music Educators Journal*, September-October 1947, p. 20.

³Crumb, F. W., "Music Education in the Public Schools," *Education*, November 1946, p. 140.

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trators of teachers colleges hesitate to reject applicants for teacher education because they have no acceptable singing voice or possess little in the way of musical aptitude. Certainly a prospective teacher without an acceptable singing voice cannot do very well in the teaching of music in the grades, and yet there are many such teachers entering the grade rooms today.

So, for the time being, the music specialist must strive to utilize all possible in-service training procedures in preparing the elementary teacher more thoroughly for the teaching of music in the grades. If such procedures are used properly, the music specialist will be able to build up a grade music program that will produce results for a long period of time.

Modern Music and Education

A. EUGENE McDONELL

As music educators, how much are we teaching our students to understand the aesthetics of their contemporary, modern music? At the outset, let me say that I am not referring here to the "popular" music of the juke box or the omnipotent "polka." Rather, I am thinking in terms of the music of such American composers as Aaron Copland, Roy Harris, William Schuman, Walter Piston, and many others too numerous to mention, or of the modernists—Stravinsky, Shostakovich, Chavez and the like.

To be sure, modern music is in a different idiom from the so-called classics which we know so well; the basic elements of melody, harmony and rhythm are cast in a new mold. In many instances, there is a complexity and a subtlety far removed from any music previously conceived. Nevertheless, whether we like it or not, modern music is here to stay. It is being recorded and played more and more frequently, and so, to borrow a phrase from the politicians, we as music educators had better "get on the bandwagon" and present this recognized form of musical expression to our young charges. I'm certain that we can agree that since we profess to be teachers of music, it behooves us to teach to our students this addition to our musical language. By the same token, we can agree that we haven't made too much progress in that direction thus far. All too frequently the young people of today neither understand nor are able to perform the music of their time with any real degree of competence. Obviously, they aren't going to improve their appreciation or ability to comprehend this new type of music if it is withdrawn from their musical experiences because they don't "get it" right away, or after a very few attempts at presenting it.

Of course, there can be many reasons for not attempting a presentation of contemporary music. First of all, your students aren't going to receive, with open arms, a chance to play a myriad of dissonances and misplaced accents, and love every moment of it. They'll be puzzled and, perhaps, disappointed. If their reactions are understandable, because

throughout their musical careers they have dealt with music which consisted almost entirely of pleasing intervals and predominantly elementary rhythms. They have been reared on a diet of standardized, accepted repertoire. It's only natural that they be suspicious (or even resentful) of any change of musical menu. On the other hand, isn't it logical that it be the music educator who leads his students toward a better understanding of the music of their own age as well as that of the masters; who calls this modern music to their attention, so that they know that it exists and can be intelligent about it? It's the educator who must add the music of our time, the "modernism" of today, to the traditions of the past. It is he who must broaden the musical horizon of his students. The result: an enlightened, capable young musical America.

I can think of another reason for not proposing modern music. In the average community, the ears of the listening audience aren't attuned to the tonal media used by the modern composer. With all due respect for the intellectual calibre of all listeners, everywhere, it must be said that they are, as history has proved, a rather conservative lot. Musically speaking, they are not inclined to readily accept a straying from a conventional, standard repertory of serious music. Therefore, they too must be educated to the basic principles of present-day music and be made tolerant of what this new music has to say. After all, having a competent performance requires a receptive audience to insure success. Once again, the task must be relegated to the music educator, who is most logically the one to perform it adequately. Many means of accomplishing the end result come to mind—a selection added to a program every now and then and explained with program notes, talks before clubs and organizations about music of the modern period and/or modern composers, a tie-up with the local radio station, with the request that they include a modern music series on their calendar, and so on. The music educator has always had, of necessity, a faculty for creating exceedingly effective means where no precedent exists, and I'm certain that doing this job would furnish another opportunity for a display of ingenuity.

What would be the results of an endeavor such as has been outlined thus far? Primarily this: along with a performing group capable of interpreting modern music, there would be the other prerequisite for a good musical experience, namely, an intelligent, well-informed, appreciative audience. We must agree that this is, has been and always will be a happy situation in music, and certainly one which every music educator strives to achieve.

There remains one more problem which occurs to me; one that exists with the music educator. It may be that he is not as well acquainted with modern music and composers as he might be, and therefore lacks the necessary background to teach the subject. The answer is, give the consideration of contemporary music a high priority on your list of personal, professional improvements (a list, by the way, which every educator should have) and then pursue a course of study, either formal or informal, in this extremely vital and pertinent field. Most colleges are offering surveys of modern music; books are being published, in ever-increasing numbers, on this subject—all of which can help to prepare you to pass on to your students and to your community your knowledge of this fresh and new music.

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CONTINUED FROM PAGE TWENTY

also simplify the learning of notes.

The matter of rhythm scarcely comes under the heading of theory, except as regards notation, but subtle phrasings and syncopations can often be clarified by pointing out alternative time signatures. This is particularly useful in cases where a passage of duple time is implied in a triple-time piece, as is so common in Brahms and many Eighteenth Century composers. (The original tune of *The Star-Spangled Banner* could be considered an illustration of this, at the words "at the twilight's last gleaming.")

Passing on pertinent facts about orchestration will also prove helpful. It may raise the morale of a purple-faced horn player holding a note for twenty-one bars to be told that he is reinforcing the timpani, who is sustaining a tonic pedal. One can also tell the clarinet player to blend with the bassoons or violas, etc., as the case may require, or to bring out an important countermelody of his own.

Perhaps the greatest need for emphasis today, however, is in the field of form or structure and its allied subject, counterpoint. Most musicians recognize the importance of phrasing and hidden themes, but, in this age, relatively little time is spent in thinking about the aesthetic and emotional quality of structure.

All around us this is in evidence. Soap operas meander through the nation's kitchens for years on end, starting from nothing and ending nowhere. Comic strips do the same. Most radio comedians continue to peddle their threadbare wisecracks in scripts held together by nothing but the continuity of the guided applause and the commercials. Any five-minute section could be cut out and no one would know the difference.

The majority of movies consist of series of barely related scenes designed to display the skill of the actors or dress designers. When the spirit moves us, we go to a theatre without finding out the starting time of the feature. We see the last hour's worth of the main show, picking up the plot as we go along; then we are served the war in China, the latest horse race, tornado, and beauty contest, a cartoon, a summary of next week's two programs, and a short about a man whose hobby is collecting boll-weevils. Eventually comes the first half of the feature. After a five-minute overlay to make sure we didn't miss anything when we were groping our way to our seats, we stumble out, quite convinced that we got everything the show had to offer. The sad part is that we probably did.

At art exhibits, most visitors look for color, realism, or sentiment, and are often unaware that a portrait, for example, may have been painted in order to show beauty of design as well as the face of the subject.

In a musical composition, we listen for mood, illustration of the words, melody, superficial emotion, rhythm, harmony, or tone color. These are all important in varying degrees, depending on the piece. But how many concertgoers today realize that structure is an element of beauty?

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which contained fine melodies, harmonies, and over-all moods. Structurally they are rather unimportant, compared with other works. But he followed each prelude with a fugue.

This is of enormous significance, yet the point is often overlooked. The fugues also contain pretty melodies, pleasing harmonies, and a certain interest of mood. Why did Bach not write ninety-six preludes? *Because he wanted to create forty-eight works whose main beauty resulted from design.*

Many musicians are expert at analyzing the fugues of the "forty-eight," and can spot stretto, inversion, diminution, etc., at 100 paces. Unfortunately, these devices are usually considered mechanical stunts, like crossword puzzles, whereas they are as capable of producing emotion as is the most lush "dominant thirteenth" chord.

Parallels between branches of the arts are risky things to draw, but it is not too farfetched to compare the element of structure in music with the beauty of design in a statue or cathedral. There, color is subordinated or lacking entirely; in the case of a cathedral, realism and storytelling do not enter into the main design. Nevertheless the observer's eye may almost caress the folds of a robe or the sweep of a vault; an indescribable feeling of pleasurable emotion is engendered which recurs each time one sees the statue or visits the cathedral.

This seems to be the same type of emotion which is evoked by much music, especially when its beauty is primarily structural. The interweaving of melodic fragments in a Sixteenth Century motet is like the detail of carving on a column; the proportions of a Beethoven or Brahms development section resemble the overwhelming grandeur of a mighty nave or tower. The musical effect may be built up by counterpoint, fugue and fugal device, or by harmonic pattern, as is so often the case in Beethoven's key relationships.

When the true nature of form in music is realized, it can be seen how foolish it is to condemn its study as dry or academic, provided the teaching emphasis is placed correctly—on the aesthetic effect. Looking at the arcading in a transept, the observer doesn't calculate the weight supported, but enjoys the beauty for its own sake.

In conducting, the problem is to communicate this feeling to the performers so they can bring it out in their playing. The writer has found this most difficult to accomplish in a short time. A long-term program designed to produce sensitivity to structure appears the ideal answer, along with an increase in the amount of contrapuntal and sonata-form music played (not at the expense of other music, but of that vampire, Wasted Time). Enabling the performers to hear a work in its entirety through the use of recordings undoubtedly helps. Showing a few pictures of great works of architecture has also proved useful in getting musicians to think along structural lines. Other techniques will undoubtedly present themselves to the reader.

The trumpet players mentioned at the start of this article would find life unbearable if all these points were put into each rehearsal. However, over a period of two or three years, it is surprising how much actual time a conductor can save by the judicious use of theory in rehearsals. What is far more important, his players will perform more artistically. For a good conductor must never stop asking himself the vital question, "Are you trying merely to put on a performance, or to recreate a great work of art?"



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The Tape Recorder

JOHN W. MOLNAR

THE tape recorder is one of the newer audio aids finding its way into the music classroom to help the busy teacher. A description of some of its uses may be of assistance to those wondering how to use this machine in their work.

I have found the tape recorder to be of greater value than other types of recorders because of the lower cost, the ease of operation, and the satisfactory tonal results which may be secured by a person with a comparatively limited knowledge of recording techniques. The tape may be used over and over for an unlimited number of times. No cutting needle needs to be replaced, no danger of record breakage incurred. There are no moving parts to wear out or to go out of adjustment.

The principal value of the recorder, I have found, is to motivate the interest of the radio-movie-phonograph-conditioned youth of today. The machine creates an atmosphere for learning by presenting an overview of the composition to be studied by providing an audience situation for every class session, by improving the capacity of the pupils for self-criticism, and by providing a means of comparing their work with that of classes of the same or greater ability.

In using the machine to teach beginning classes, I have found the following procedure to be highly successful.

The ensemble class, made up of highly selected voices, prepares the composition to be studied by the beginning class. Usually one or two readings of the number are all that are required. The singing is then recorded in its entirety.

Immediately afterwards, each individual part is sung, followed by various combinations of the parts. Following this, the accompanist for the ensemble group, who is an advanced student pianist, records the accompaniment of the number. Enough material is recorded at one time to provide music for an entire class session.

The recording is then played for the beginning classes, who listen to the playing of the first part several times, with the score in hand. Not only do the pupils thus gain an overview of the song, but the class also associates the correct rendition of the number with the score.

Next, the class sings the song in its entirety with the record. The individual parts are sung through, in the same manner. The teacher, free from having to attend to the piano, can go about the class, aiding individual pupils.

The four parts are again sung with the aid of the record. After the class has gained sufficient mastery, it sings the number against the accompaniment as played by the machine. This latter device is not necessary, of course, if an accompanist of competence is available in each class.

Recordings are made of the class as drill is going on, and criticisms of the play-back help focus the pupils' attention on every phase of choral singing. A recording of the finished product is occasionally made and kept for future comparison with work of a later date, to show the pupils their progress. A sense of accomplishment is thus built up, making for better morale and increased interest

I have used the recorder as a means of helping soloists in operetta work, by having the accompanist play the accompaniments for both soli and ensembles under my direction. Soloists working alone could then use these recordings. Another portion of the reel was used for work on the speaking parts, for the development of clear enunciation and expressive reading of lines. After rehearsing the orchestral accompaniment, recordings were made, and these were used by the soloists in individual work.

Also, I have used these recordings in chorus rehearsals, a device particularly useful when the orchestra and chorus rehearse at different times of the day. Although I have not yet used recordings of organ accompaniments to anthems, this suggests itself as a possibility.

The recorder is useful in an "add-a-part" type of work, also. In several classes where the tenor part is weak, for example, recordings of the material by the ensemble group or the a cappella choir, with the tenors close to the microphone, supply the deficiency in the class. Recordings of the male parts of a four-part number are used for the girls' glee club, and recordings of the girls' voices are used in the boys' glee club, in order to give each group the enriching experience of four-part singing without having to upset the schedule of classes of the school. This type of add-a-part work also supplies the wood and brass parts in string ensemble classes.

We have started a library of reels of important school functions. We can record entire concerts, operettas, and auditorium sessions, to keep in the archives of the school. Imagine the interest in playing a recording of a concert held at your school twenty years ago, and in comparing the quality of that work with today's.

Recordings are made of the try-outs for the next year's choir, and this gives the conductor more time to correctly place the voices. I have also used the recorder in testing for ability to carry a part by making a recording of each of four or eight parts of a number, with the omission of one voice. The applicant then sings the missing part against the recorder, giving a very good indication of his ability to do this phase of chorus work.

Although I have not yet used this device, a recording of a contest number can be sent to a fellow teacher for criticism. This should be of particular interest to the conductor aiming for a competition appearance.

I have made recordings from radio programs and used these in listening lessons. Many times a fine performance of a work not available on commercial recordings is thus obtained. Different interpretations of works in the regular record library can be gotten in this way, for discriminating listening on the part of the pupils.

The possibilities of the tape recorder are just being touched. Its chief contributions to my teaching to date have been in the capacities of: (a) a motivating force; (b) a means of developing self-criticism and evaluation; (c) a way to enrich the daily lesson; (d) a recorder of progress and school life; (e) a builder of a sense of accomplishment; (f) a means of comparison of work with others of equal or greater ability, and (g) a means of raising the standard of achievement in the minds of the pupils.

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DAVID D. HENRY

THE TEACHER's main job is to teach children — not subjects. However, there are those in our profession who forget this basic premise: the "researcher" who regards students as a necessary evil; the specialist who deprecates all learning but his own; and the textbook drone who does hack work for payroll purposes. Also there are those who are interested only in the varsity performance and those who are interested only in the "artist potential." We all agree that discovering, cultivating, and encouraging the artist potential in music or in any other field is a great and important task. But in the field of music teaching, I plead for equal concern for the less gifted, *who will always be listeners.*

We need trained listeners (not only because we hope to find among them the occasional wealthy patron who will underwrite the artist and his work) but because music is a means of general education which encompasses education for inspiration, education for enjoyment, education for emotional expression, and education for spiritual communication.

You preach this, I am sure. I ask rhetorically: how you practice it with enthusiasm and conviction?

This question of the general importance of music education is of unusual significance now in the current struggle for "balance" in the total structure of American education at all levels.

War talk of the present and the war experience of the past have combined to place a great emphasis upon the natural sciences both in instruction and research. The GI's who have come to our colleges have overwhelmingly chosen science, engineering, and business administration as fields of first choice.

A strong America will include an adequate supply of trained men and women in these and other technical fields, but only as a part of a broader whole. A strong America must also be an inspired America, an enlightened America, an America responsive to the creative and cultural impulses of our people. Even the non-natural-science fields, I fear, have tended to overlook the place of the arts and the humanities in the total educational requirements of the nation.

I believe, therefore, that music educators have a responsibility: (1) to achieve broad-based excellence among all whom they can reach; (2) to interpret their "know-how" in handling individuals and masses of students to other fields of instruction; and (3) to influence general education for a broad perspective of art appreciation.

In essence, I suppose I am pleading for greater consideration of the human factor in education. Mass education tends to submerge the individual. In classroom methodology, in membership and admissions processes, in examinations, in the packaged requirements of our curricula, we have mechanized educational procedures. We have forgotten, or if we have not forgotten, we have been unable to give full force to the fact that each individual is a special problem educationally; and while we must grant that

individualized instruction in the modern large school is impossible, individual counseling and interpretation are not.

Music education, it seems to me, is our outstanding example of combining the best in group work with the maximum individual participation. Group music provides for social approval of the individual; it requires cooperation among individuals; it builds respect for organization, for leadership, and for excellence. You have a formula, I think, which will help us remember that statistics are boys and girls, that teachers are friends of boys and girls, that pedagogues can and should be counselors.

I hope you will crusade for broader application of this formula by which you work.

Your School and Your Community

CONTINUED FROM PAGE FOURTEEN

they languish on a deficit because we are not turning out enough consumers of music?

In examining the long-range effectiveness of our music program, let us ask one more question. Do our first graders show more evidence of pre-school musical experience than they did a few years ago? If not, we must be contributing to some sort of a treadmill. If so, we may be sure that progress has been made somewhere along the line; and if we do not take them farther than we took their parents, we shall not be contributing to that progress.

The six-year-old child is a very frank index of the cultural level of his home. If our educational system is exerting a vital force on the habits of our citizens, we should certainly expect to see some reflection of it in the manners, the speech, and the sensibilities of their children. If it is the goal of music education to make music a more significant part of life, then we should eventually expect the children to have had sweeter lullabies sung to them, to have heard more recordings in the home, and to be more sensitive to pitch from having heard musical instruments in the home.

Music, like language, is a form of expression that is learned through a vast amount of exposure. The music teacher who takes the time to talk to the Parent-Teachers Association on pre-school music will find the time well spent, whether or not the parents have had some sort of musical background. If, through the keeping of written records and sound recordings, we could compare the number of non-singers and the musical abilities of two first-grade classes, say twenty or twenty-five years apart, should we not have one indication of whether our school music is going home with the students or staying in the schoolroom?

With one final look into the school, we complete our circle of questioning observation. What is the attitude of our students toward those musical endeavors not sponsored by the school? Do the students see the significance of these activities, and are they encouraged to lend their support toward strengthening them? Do they take advantage of every opportunity to broaden their musical outlook, and to add to their musical experience? Students usually enjoy playing and singing in outside activities, especially when

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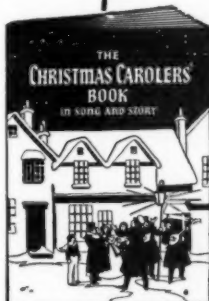
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their abilities are challenged. It adds to their sense of importance to be associated with grow-ups. But we also find community groups which cannot attain as high an artistic level as that of the school organizations. In this case there will be students who are "too good" for these organizations, and who do not wish to stoop to the lower levels of participation. Should these students not be taught that there is virtue in *giving* as well as receiving?

This conception of the public school music program as the generator of a wide series of events is perhaps on the idealistic side, but, in order to realize perceptible results on a permanent basis, it is necessary to set our sights on a high trajectory. The most important outcomes of music education are difficult, if not impossible to measure. The preceding remarks are offered merely as a suggestion of a practical, albeit imperfect, means of finding out to what extent we are realizing one of the principal aims of education from the standpoint of the music supervisor: to exert a vital, uplifting force in the lives of the individuals and the society it serves.

We Performance-Mad Americans

KATE E. MOE

AFTER A YEAR of study abroad I came to some conclusions about the American system of music education which I should like to pass on to my colleagues in the profession. Musically speaking, we Americans are performance-mad. In Europe, only persons of professional concert calibre perform, but not so in America. Here everybody performs whether he wants to or not; and what are the results? Musical neurosis!

Now, please don't misunderstand me. I have nothing against Johnny playing a horn or Susie playing the violin or singing in the high school ensemble or in the family or neighborhood get-together. Nothing could be better than such an activity. My contention is merely this: that in music education, whether it be carried on in high school, college, or in a private studio, solo performance in public should be only for those who perform well and thoroughly enjoy doing it. Those who do perform well in public are, as a rule, those who enjoy public performing.

I can already hear somebody arguing to the effect that in order to become accustomed to appearing in public and in order to banish stage fright, one must perform in public as much as possible. I agree, but to this extent only: this performing should begin either in childhood, before the individual has become keenly enough aware of his musical shortcomings (in this case the performer will, if he has talent and good instruction, be close enough to concert calibre when he reaches adolescence or adulthood to perform with assurance), or else not until he is technically and musically ready, especially technically ready to perform with assurance. Any young adult who is forced to perform before he is sure of his technique will only feel ill at ease in his public appearance and will from then on associate public appearance

with nervousness—an association which may never leave him as long as he lives, regardless of how proficient he may become technically. Thus he will never do himself justice as a performer, nor will he contribute greatly to the musical enjoyment of his listeners. There is nothing more painful than to sit through a performance of a nervous musician, except, perhaps, for a nervous musician to perform.

Too many of our schools of music forget that music's only excuse for being is enjoyment. Music students who would eventually make good performers or good teachers, or both, are forced into premature public performance to the distress of themselves and their listeners. Why? For two reasons: one, that some teachers and department heads think that it will help the pupils overcome stage fright (see previous paragraph); two—the worst reason by far—that teachers and department heads, principals, superintendents and other administrators think of music as something to show off rather than as something to enjoy. A big orchestra, a big chorus, a big band, and the louder the better! People performing all over the place! Regardless of whether or not it makes nervous wrecks of the performers! That is too often the slogan of those in charge. Please note, however, that I am not opposed to performing itself, but I am violently opposed to seeing students forced into performing before they are technically ready for it. It will not only make the student more afraid to appear in public, but it may even give him a lifetime distaste for music.

The stage fright problem is not so great where group performance is concerned, but the damage done to the dilettante may be equally great in other ways. Often in our high school orchestras, for the sake of showing off to the school board, a cellist or violist or other instrumentalist will be forced or encouraged to sit in the orchestra (and sit is all he does) in order to make the orchestra look big, when said student has had only a few lessons on his instrument and couldn't possibly begin to play the music used in the organization. He can do one of two things: develop an inferiority complex for life, or form the habit of faking, which may also become a lifetime habit. In either case the student is sacrificed for somebody's glory and honor—the director's, the administrator's or both. Yes, this also happens in colleges and universities, but on a more advanced scale.

Again we are faced with the controversial question: should a teacher be a good solo performer? If it were possible to find people who were both good soloists and good teachers, yes; but it is not always possible; in fact, I would say it is seldom possible. Most good performers (remember, I said most, not all) are interested primarily in being performers. And why shouldn't they be? If that is their forte, that is what they should do.

Performing pays big dividends to those who reach the top, not only financially, but also in prestige; and undoubtedly, the satisfaction secured from being able to perform something with skill and fluency is a great one. However, if the skilled performer is more interested in a public career for himself than he is in teaching others to perform and to love music, he should not hold a teaching position. Nor should the director who is more interested in his own

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individual glory than in the musical good and general welfare of each individual student in his organization, hold a position in an educational institution. Let these people stay in the professional performance realm of music where they belong. Fortunately, we have some excellent teachers who are also fine performers, but they are performers who are more interested in helping others than in achieving fame themselves.

Instrumentalists or Musicians?

DONALD S. MARCH

IF YOU are a director of school bands and orchestras, maybe you have taken time out to ask yourself this question, "Are my students learning music as an art or as a skill?" If you answered the question honestly, you may have found what I did; that most of us place too much emphasis on the various skills needed to play in an orchestra or band and not nearly enough on the art itself. To put it another way; having brought the student to the point where he has the skills necessary to play in our school organizations, we proceed to think of better methods for improving his tone, teaching him to read better at sight, attacking pianissimo tones, playing an even spiccato bowing or playing softly in the highest register of the clarinet.

These and many other skills are of the utmost importance in developing good orchestras and bands. They are, however, only the means to an end. Our ultimate goal should be to bring about a love and understanding of great art music in our students through the playing of a musical instrument. When I say this, I have not forgotten our responsibility to the smaller (we hope) group of students interested mainly in the various types of purely commercial music and legitimate jazz.

With this as our goal, then, many of us must revise our current lesson plans and start to teach music as well as the playing of instruments.

Music is a language, and we must help our students to extract intelligent meanings from its sentences. If the music has nothing of value to say, let us not concern ourselves with it more than is made strictly necessary by the demands sometimes made of us in this profession. It is certainly true that we all feel obliged to furnish music (?) for certain occasions at which we cannot exercise our full artistic prerogatives. It is also true that the public's taste in music is, as yet, no criterion by which to set our musical standards. It is too easy to deceive the public, particularly parents whose child "made" first trombone, and literally "blows his head off" at the Saturday afternoon football game.

Having once determined to teach more art, and to use the best material possible, where can we start, and how? The answer—right at the bottom. Every elementary orchestra rehearsal should be at the same time a lesson in form and analysis, harmony, counterpoint, theory, style and phrasing. Phrasing is doubly important because there is where we teach the meanings of the language. These mean-

ings differ with all of us, of course. (That is where art differs from science.) By careful attention to such considerations as where a phrase really ends, whence it is derived, why a note is stressed or why we must not make a false accent here, we shall develop taste, imagination and musical insight in our pupils. Naturally, these considerations must be simple enough for children to understand; but it is not enough for the student musician to be able to render a part, strictly speaking, as written. He must be able to feel the stress and release of harmonies, not only as chords but as members of a chord. He must be taught to follow a line through to its conclusion and to know whether that line should be heard above another line. He should gradually come to appreciate the relationship of the shorter lines to the longer lines of a good composition. Work for the inspired teacher!

I once heard a famous conductor say to a group of student conductors, "Every good conductor teaches composition to his orchestra." And it is true. How can it be otherwise? It is equally true of the band, although finding music for band which will lend itself to this kind of scrutiny is not easy. And it is not easy to find enough artistic material to use with beginning orchestras as repertoire. It has always seemed to me, in looking over materials playable by beginners, that if the music is of high quality, the arrangement is apt to be poor, and vice versa. There is not a dearth of training material, however, and this fact only serves to point out the overemphasis on skills and methodology.

To conclude, if we are content to have merely clever bands and orchestras but do not teach music as a great art and a great universal language, we are making music a false god indeed.

I Vote for Music Clinics

BILL ZABILKA, MENC SM*

MUCH has been said about the relative merits of contests and festivals. I present the point of view that the music clinic is the best answer as an educational service for music. These notes on the subject are in part prompted by an article on festivals by N. Meyer and P. Johnson in the January 1949 issue of *Midland Schools*, the organ of the Iowa State Education Association.

They say that "life is competitive, but music is not, because music is the expression of the human heart." I wholeheartedly agree with their viewpoint, for I do not believe that music can be judged. No one person can say what is good and what is not good in music. For example, after a judge has heard thirty or forty groups, how can he possibly give constructive notes of criticism when his mind is tired and his hand cramped from writing?

When we begin rating our students we are apt to lose sight of the appreciation and inspiration of the music. They will not be playing the music because it is fun—no, indeed—but only with the idea of winning a "first division." They are

*Student member of the Music Educators National Conference, Senior, Cornell College, Mt. Vernon, Iowa. (See page 69.)

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not learning music as music should be learned and appreciated.

The aforementioned authors have written concerning festivals: "Here is a term which, in itself, means something joyous. What greater incentive can be found with which to inspire our students?" True, there is an atmosphere of joyousness. But is not the enjoyment often one of the trip, the day's excuse from school, rather than the enjoyment of the music? Paul Liljedahl, in his article in the same issue of the magazine said, "Too often groups coming to festivals take them so lightly that they do not learn the music. They expect to be carried along by other organizations which are prepared." I believe this to be correct because of my experience in participating actively in festivals when I was in high school, and, of late, as an observer.

Music contests emphasize perfection. "Music is an art, and is only beautiful when perfect." Such are the views of Mr. Liljedahl. Music contests do emphasize perfection, but who is to determine that music is beautiful only when perfect? There are varying degrees of "beautiful" and "perfect." For example, a small-town band plays a number well, the people remark to the director that the music was beautiful. Yes, to their ears, it did sound so, though it might sound "terrible" to the music critic. Therefore, I believe when the public enjoys the music and receives an uplift from it, that is the element of beauty we are looking for.

In bringing these two viewpoints, regarding the contest and the festival, into harmony with each other, I believe that better education can be secured through developing understanding and appreciation of music. The music clinic is the best answer to the above questions and controversies. For example, first, if three authorities on brass instruments and the same number on woodwinds could hear a group play, and give their viewpoints on the music, instruments, techniques, etc., that will aid in understanding and appreciation. Then, if players from a nearby college or university can perform in like groups, this could add to the appreciation of music, techniques, etc., and give the high school groups an ideal to shoot at. This would give a situation in which students could fulfill the twofold purpose by educating our youth in a more helpful, understanding, and inspirational atmosphere.

In conclusion, I should like to point out that if the contest, or festival, or even the clinic is, itself, the motivation, then the program fails its purpose. It is only when the music is the motivation that values are lasting and sincere!

Ludwig Van Beethoven's Works, the complete works and monuments of Beethoven, has been republished by J. W. Edwards, Ann Arbor, Michigan, upon the recommendation of the American Musicological Society, Music Library Association, National Association of Schools of Music, Association of Research Libraries, and the Library of Congress, Music Division. The photo-lithoprinted edition of twenty-four volumes containing over 8,000 pages printed on seventy-pound, twenty-five per cent rag paper, bound in buckram, is priced at \$300. Since this subscription price is based on production costs, there can be no discount to dealers, and orders should be placed direct with J. W. Edwards, Ann Arbor, Michigan.

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Bulletin Board

NATIONAL CITIZENS Commission for the Public Schools has been formed as the first independent national association of laymen established in this century dedicated to the improvement of the public schools. Its members, who must be citizens of the United States and not professionally identified with education, religion, or politics, are being drawn from different regions and occupations representative of the various sections of the country; among the charter members are some of the nation's outstanding leaders in business, labor, law, and publishing.

The Commission was originally suggested by a group of leading educators, who felt that more interest must be shown by lay citizens in the public schools if the potential benefits of public education are to be realized. In accepting the educators' suggestion, the new Commission members have remained completely independent so as to be truly a lay organization. Initial financial support comes from the Carnegie Corporation and the General Education Board.

As it gathers sufficient information and knowledge, the Commission will act as a clearing house of information on public school problems for local groups throughout the country; it plans to cite outstanding examples of community action for the improvement of public schools. Its staff includes a full-time educational consultant, assisted by an advisory board of educators. Roy E. Larsen, New York City, president, Time Inc., is chairman of the Commission. Other officers are: vice-chairman—James F. Brownlee, Fairfield, Conn., former deputy administrator of the OPA; treasurer—John A. Stevenson, Philadelphia, president, Penn Mutual Life Insurance Co.; secretary—Leo Perlis, New York City, director, National CIO Community Services Committee.

JUNIOR RED CROSS—MENC ALBUMS. Under the title "A New Note in International Friendship," the group picture on page 71 was released to the press recently with an announcement of the consummation of the first series of steps whereby thousands of school children in other lands will hear the music made by boys and girls of the United States through the distribution of albums to schools abroad containing recordings selected by the committee from several hundred submitted. The recordings were made under the auspices of Junior Red Cross chapters by instrumental and vocal groups literally all over the country, and it was the task of the group shown in the picture to make final selection of the recordings for the pressings to be included in the first albums. Members of the committee shown in the picture: seated, left to right, Vanett Lawler, associate executive secretary, MENC, Washington, D. C.; Edith Keller, state supervisor of music, Columbus, Ohio; M. Claude Rosenberry, state supervisor of music, Harrisburg, Pa. Standing, Mary Stuccio, American Junior Red Cross staff member; Edward A. Richards, national director, American Junior Red Cross; James W. Dunlop, Pennsylvania State College, and Hobart Sommers, assistant superintendent in the department of vocational education, Chicago.

NATIONAL ASSOCIATION of Music Merchants re-elected Hugh W. Randall, J. B. Bradford Co., Milwaukee, Wisconsin, as president and Ray S. Erlandson, San Antonio Music Co., San Antonio, Texas, vice-president at the forty-eighth Music Industry Trade Show and Convention held at the Hotel New Yorker, New York City, July 25-28. New officers are Harry E. Callaway, Thearle Music Co., San Diego, California, treasurer, and Emert S. Rice, W. S. Rice and Sons, Columbia, South Carolina, secretary. Louis G. LaMair, Lyon and Healy, Inc., Chicago, is chairman of the Board.

The nine new members of the Board of Directors are: Earl Campbell, Campbell Music Co., Washington, D. C.; Thomas Dahl, Thayer Piano Co., Honolulu, Hawaii; Otto B. Heaton, Heaton's Music Store, Columbus, Ohio; Louis

G. LaMair, Lyon and Healy, Inc., Chicago, Paul E. Murphy, M. Steinert and Sons Co., Omaha, Nebr.; Clay Sherman, Sherman, Clay and Co., San Francisco, Calif.; Claude P. Street, Claude P. Street Music Co., Nashville, Tenn.; Carl Wittich, Wittich's, Reading, Pa.

The Trade Show and Convention attracted more visitors than any show in the Association's history as 9,187 registered during the four-day period.

MID-WEST National Band Clinic, sponsored by the Vandercook School of Music, Chicago, will be held December 15-17 in the Morrison Hotel, Chicago. All band directors and their friends may attend the Clinic free of charge, the second of such events. Over 1800 band directors and guests attended the Clinic last year at the Hotel Sherman, Chicago. Twenty sessions have been planned this year, and all music played by the bands will be micro-filmed, with the conductor's score shown on a large screen during the presentations. For information, readers should write to Lee W. Petersen, Clinic Chairman, 1655 Washington Boulevard, Chicago 12.

AMERICAN SYMPHONY Orchestra League formulated the following plans for the coming year at a recent executive committee meeting: (1) expansion of services to community orchestras through establishment of a national speakers' bureau of qualified orchestra persons to act in an advisory capacity; (2) issuance of The News Letter, official League publication, every two months instead of quarterly, and the publishing of handbooks on various phases of orchestra works; (3) the backing of the movement to abolish the twenty per cent federal tax on orchestra admissions; (4) the selection of state chairmen for the League so that member orchestras can have closer contact with the national organization. The 1950 Convention will be held next June in Wichita, Kansas, with Alan Watrous, manager of the Wichita Symphony, as chairman.

PSALM TUNE COMPETITION. Monmouth (Ill.) College offers a prize of \$100 for the best setting in four-voice harmony for congregational singing of a prescribed metrical version of the Twenty-third Psalm. The seventh in a ten-year series, the competition is open to all composers. Applicants should write to Thomas H. Hamilton, Monmouth College, Monmouth, Illinois. Closing date, February 28, 1950.

THEODORE PRESSER CO., Philadelphia, has named J. Clees McKray, director of the Educational Department, as music editor, succeeding Rob Roy Peery. Lillian H. Metz, formerly employed in the Personal Service Department, has become the new educational representative to succeed Nancy Griesemer, who resigned to get married.

ONTARIO Music Educators Association Choral and Instrumental Clinics, successfully staged last year, are being repeated this fall to give music educators the chance to hear and evaluate new choral and instrumental publications. Music publishers and instrument manufacturers will display their products at all three clinics. Dates and places: Choral Clinic, October 1, London, Ont.; Choral Clinic, October 22, Hamilton, Ont.; Instrumental Clinic, November 26, Royal Toronto Conservatory of Music, Toronto, Ont. American music educators are invited to attend all the clinics. For further information, persons may write Herbert Peachell, Chairman OMEA Publications Committee, 11 Garth Street, Guelph, Ont.

EASTERN STATES St. Louis Convention Parties. MENC members in the Eastern states who desire to join a St. Louis Convention Party—train, bus, plane—are invited to write Robert Yingling, University of Connecticut, Storrs, Connecticut, regarding transportation arrangements.

OXFORD UNIVERSITY PRESS, INC., 114 Fifth Avenue, New York City, has reacquired the Oxford University Press Catalogue of music and music textbooks from Carl Fischer, Inc., New York City, for a score of years exclusive agents in the United States. Branches of the Oxford Press are located in Oxford, London, Glasgow, Toronto, Bombay, Madras, Calcutta, Melbourne, Cape Town, and Wellington. Lyle Dowling is manager of the Music Department of the United States Branch. Carl Fischer, Inc., it is understood, continues to serve as a retail outlet for Oxford publications.

NATIONAL PIANO Manufacturers Association of America elected the following officers at its annual meeting June 7 at the Hotel New Yorker, New York City: president—Webster E. Janssen, Janssen Piano Co., New York City; vice-president—J. F. Feddersen, H. & A. Selmer, Elkhart, Ind., and New Castle, Ind.; treasurer—Henry Z. Steinway, Steinway and Sons, New York City; executive secretary—George A. Fernley, Philadelphia, Pa., and assistant executive secretary—H. R. Rinehart, Philadelphia.

WORLD'S LARGEST Piano Festival ever staged was held in Olympia Stadium, Detroit, last June 5 under the sponsorship of the Michigan Piano Teachers' Festival Association. W. Otto Miessner, director of the performance, and Grinnell Brothers, Detroit, Michigan, furnishers of the pianos. More than 1500 student pianists performed for an audience of 25,000 people in the two shows. There were actually 320 pianos on the stage, about thirty of which were grands, representing a consumer price evaluation of more than a quarter-million dollars. Most of the students learned to play the piano through class instruction.

THE INSTRUCTOR, a magazine for elementary teachers, is encouraging more music teachers and supervisors to submit children's songs for publication. Every song submitted will be considered carefully, and payment will be made for all that can be published. For further information, readers may write Mary E. Owen, editor, The Instructor, F. A. Owen Publishing Co., Dansville, New York.

UNIVERSITY OF MICHIGAN has established a string quartet in residence to be known as the Stanley Quartet, in memory of Dr. Albert A. Stanley, professor of music at the University from 1888 to 1921. Members of the Quartet, all on the School of Music faculty, are Gilbert Ross, first violinist; Emil Raab, second violinist; Paul Doktor, violist, and Oliver Edel, cellist.

EDWARD B. MARKS Music Corporation announces the appointment of Lawrence Fishbein as general manager in charge of all office, copyright, royalty, and general matters, succeeding Simon Sheffer, who died suddenly August 3. Seena Hamilton, former publicist for MGM Records, succeeds Mr. Fishbein in his former position of advertising and publicity director.

WARREN D. ALLEN, on leave from Stanford University (Calif.) is spending the year at Florida State University, Tallahassee.

Music for Handicapped Children

THE ROLE music can play in the lives of handicapped children (blind, deaf, spastic, cardiac, crippled, etc.) is recognized by the teachers assigned to schools or classes for these exceptional children. The Music Education Research Council has been requested to start several study projects in connection with music education programs for the handicapped child. Conference members working with these children who feel that there is a need for study and research are asked to communicate with William R. Sur, Chairman, Music Education Research Council, Music Educators National Conference, 64 East Jackson Boulevard, Chicago 4, Illinois.

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CHAUNCEY D. BOND has resigned as vice-president and general manager of the Weaver Piano Co., Inc., as of September 1, 1949. He will continue as a member of the Board of Directors of the company. Twice during a period of twenty years, Mr. Bond was made president of the National Piano Manufacturers Association. In this capacity, and in his consequent association with the MENC through the Committee on Trade and Professional Relations, he became widely known for his support of a broad program of music teaching in the schools—in which, quite naturally, he felt piano classes should have a place. Recently, as chairman of the NPMA Committee on Piano Class Instruction, Mr. Bond has worked untiringly with MENC members in the Advancement Program project, "Basic Music Instruction Through Piano Classes." Members of the MENC will be happy to know he will continue in this post.

JOSEPH BRUGGMAN, formerly of the Columbia University faculty, New York City, is now instructing in music education and the woodwinds at the University of Redlands (Calif.).

WILL H. BRYANT, conductor and founder (in 1926) of the Terre Haute Civic Symphony Orchestra and professor emeritus of music, Indiana State Teachers College, Terre Haute, has accepted a music teaching position at Guilford (N. C.) College. The Bryants will make their home in Greensboro, where their children also live.

SAMUEL T. BURNS, chairman of the Music Education Department and professor of music education, Oberlin (Ohio) College, has been appointed professor of music and education in the schools of music and education at the University of Wisconsin, Madison. He is a former president of the Ohio Music Education Association; was the first state music supervisor in Louisiana and helped found the Louisiana Music Education Association; has held various MENC posts; is at present national chairman of the Advancement Program Project on State-wide Music Education Programs.

JAMES CAESAR, a member of the Cleveland Symphony Orchestra and instructor at the Cleveland Institute of Music, now heads the String Department of the University of Wichita (Kans.).

CLAUDE CHAMPAGNE, Canadian composer and music editor, has been appointed chief music editor, a newly-created post, at Broadcast Music, Inc., Canada Limited, Toronto. He will retain his present affiliation as assistant director of the Conservatory of Music and Dramatic Art of the Province of Quebec, Montreal.

MAX T. ERVIN, Teachers College, Columbia University, is now connected with the Great Neck (Long Island) Public Schools.

ROGER DEXTER FEE, who has been teacher of voice at Illinois Wesleyan and Drake universities since the war, on September 1 became professor of music and assistant director of the Lamont School of Music, University of Denver (Colo.).

FRANCIS FINDLAY, head of the Department of School Music, New England Conservatory of Music, on September 13 succeeded Edgar Curtis as conductor of the Boston (Mass.) University Orchestra.

WILLIAM H. FINESHRIER, JR., director of operations for the Columbia Broadcasting System, has been appointed vice-president in charge of programs of the Mutual Broadcasting System.

WARREN S. FREEMAN, executive secretary of the Boston (Mass.) University Alumni Association for three years, has been made dean of the Boston University College of Music.

BLANCHE I. GARNER, Olivet Nazarene College, Kankakee, Illinois, is now on the faculty of Bethany-Peniel College, Bethany, Oklahoma.

OTTO J. GOMBOSI, Hungarian musicologist and authority on Renaissance music, formerly on the staff of Michigan State College, East Lansing, has joined the faculty of the University of Chicago this fall as associate professor of music.

WELDON HART, head of the Music Department of Western Kentucky State Teachers College, Bowling Green, has become director of the School of Music, West Virginia University, Morgantown.

L. K. HERREN has been appointed supervisor of vocal music in the Demonstration School, Northeastern State College, Tahlequah, Oklahoma.

VINCENT A. HIDEN, former president of the MENC California-Western Division, has been appointed representative in the Pacific Division of Silver Burdett Company, San Francisco. Mr. Hiden was formerly a member of the Music Department staff of the Oakland (Calif.) Public Schools and has recently been connected with the RCA Western Division as assistant regional manager.

S. MINERVA HILL has retired from music education after thirty-six years of service as a teacher and supervisor, thirty-five and one-half of which were spent in the Warwick (R. I.) Public Schools. She has been a member of the MENC since 1927.

WINSTON HILTON, formerly assistant professor of music, Louisiana Polytechnic Institute, Ruston, has been appointed assistant state supervisor of music to Lloyd V. Funchess, State Department of Education, Baton Rouge, Louisiana.

ARNOLD E. HOFFMANN has left his position as associate professor of music education at Miami University, Oxford, Ohio, to become a member of the music faculty of Florida State University, Tallahassee.

WALTER IHRKE, professor of piano, George Peabody College for Teachers, Nashville, Tennessee, now heads the music faculty of the University of Connecticut, Storrs.

KENNETH G. KELLEY, formerly head of the Boston University College of Music, has been appointed director of the Graduate Division.

HARRISON KERR, since 1940 executive secretary of the American Music Center, from which post he has been on leave for two years to serve as chief of the music and art unit of the United States Army Reorientation Branch, became on September 1 the new dean of the College of Fine Arts, University of Oklahoma, Norman, succeeding Paul S. Carpenter who died last January 4.

RUTH F. LAMOREE has retired from teaching music in the Rochester (N. Y.) Public Schools. She had been a member of the MENC since 1922.

RUTH LAWRENCE, Buena Vista College, Storm Lake, Iowa, September 1 became a member of the Music Department of Milwaukee-Dowder College, Milwaukee, Wisconsin.

HELEN S. LEAVITT has retired from Ginn and Company, Boston, after many years of service in the Music Department. Miss Leavitt, besides continuing her work as instructor at Boston University, will devote considerable time to writing.

LYLE LERETTE, after three years of teaching at Tulare, California, has become director of the Tartar Band, Compton College (Calif.).

JESSE LILLYWHITE, president of the Utah Music Educators Association, has taken leave from his work in the schools of Ogden and is now on the staff and taking graduate work at the University of California in Los Angeles.

MARIAN L. LOVELESS, Arthur Jordan Conservatory of Music, Indianapolis, is now on the faculty of Syracuse (N. Y.) University.

VERNON J. LEE MASTER, choral teacher at the junior high school level, Salt Lake City (Utah) Public Schools, has been made acting supervisor of music of that school system, following Lorin F. Wheelwright.

SIGFRED MATSON, head of the Piano Department, Monmouth (Ill.) College, has been made head of the Music Department of the Mississippi State College for Women, Columbus.

ALPHA CORINNE MAYFIELD, formerly dean, Southern College of Fine Arts, Houston, Texas, is now chairman of music education, Greensboro (N. C.) College.

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WILLIAM B. McBRIDE, immediate past president of MENC North Central Division, is on leave from his post at Ohio State University and, with Mrs. McBride and their young son, will be at Gainesville, Florida, where their residence address is 2049 W. Seminary, Apt. 7. Mr. McBride will do graduate work at the University.

HOWARD F. MILLER, president of the Oregon Music Educators Association, formerly at Newberg, has been appointed vocal music director in Salem (Oregon) High School, replacing Lena Belle Tartar.

ALAN NIEMI, Teachers College, Columbia University, New York City, is heading the Music Department of Northern Michigan College of Education, Marquette.

WILL C. RIGGS, president of the Massachusetts Music Educators Association, has left his position at Haverhill High School to become director of music, Weston (Mass.) Public Schools. His new home address is 75 Virginia Road, Waltham, Mass.

ST. LOUIS

MARCH 18-23, 1950

**Biennial Convention of
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National Conference**

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PAUL NORDOFF has been appointed assistant professor of music for the fall semester at Bard College, Annandale-on-Hudson, New York.

QUIDA FAY PAUL, professor of methods, Greensboro (N. C.) College, has been appointed assistant professor in the Division of Music, University of Florida, Gainesville.

WARD W. SCHWAB, formerly choir director of the Belvidere (Ill.) Methodist Church and director of worship and music at Oakton United Church, Evanston, Illinois, has been appointed instructor in voice and director of the vesper choir at Christian College, Columbia, Missouri.

EUGENE SHEPHERD, formerly of Baldwin Wallace College, Berea, Ohio, has been made instructor in violin at the University of Redlands (Calif.).

CATHARINE E. STROUSE, associate professor of music and education, Kansas State Teachers College, Emporia, has retired after many years of service to music education. She served as the first MENC state chairman of Kansas (1927) after the organization of the Southwestern Division; was elected treasurer of the Southwestern Division in 1929; held that position until she was elected president of the Southwestern Division (1937-39), and has had many other important Conference assignments. She is currently serving as Southwestern chairman of Radio in Music Education.

LENA BELLE TARTAR, who joined the MENC in 1929, has retired from teaching after thirty-one consecutive years as vocal instructor at Salem (Oregon) High School. She is continuing her private vocal teaching.

JAMES MORGAN THURMOND, who until recently was officer-in-charge of the United States Naval School of Music, Washington, D. C., has been appointed executive assistant by the Campbell Music Co., Inc., Washington, D. C.

CLYDE VROMAN, School of Music, University of Michigan, Ann Arbor, has been appointed director of admissions at the University.

J. J. WEIGAND, formerly of Lawrence, Kansas, has been made assistant professor of music and education at Kansas State Teachers College, Emporia. He will continue to edit the Kansas Music Review.

LORIN F. WHEELWRIGHT, past president of the MENC California-Western Division, supervisor of music, Salt Lake City (Utah) Public Schools for the past thirteen years, has resigned from that position and is engaged full time as vice-president in charge of sales, Wheelwright Lithographing Company, Salt Lake City, with which is associated the Pioneer Press, music publishers. Mr. Wheelwright is emphatic in saying he has not actually left music education "but have merely changed my point of interest. I am continuing to serve as consultant to school systems, will be teaching some extension classes, editing some publications, and doing a number of other things."

MRS. LILLIAN WIEDMAN, Potsdam (N. Y.) State Teachers College, has joined the faculty of New York University.

WILLIAM YARBOROUGH, formerly of Pacific Palisades, Calif., has been made the regular conductor of the Symphony Orchestra of the Richmond Professional Institute of William and Mary College, Richmond, Va., and also professor of choral and orchestral conducting at that institution.

PAUL YOUNG, for the past five years chairman of vocal instruction and director of choral activities at the University of North Carolina, Chapel Hill, has been named professor of music, University of Illinois, Urbana.

ST. LOUIS CONVENTION TRAVEL PARTIES

Eastern members planning to attend the biennial convention at St. Louis March 18-23, 1950 are invited to write Robert Yingling, University of Connecticut, Storrs, Connecticut.

Authors

BERTHA W. BAILEY (page 31), assistant professor of education, New York University, New York City; president, MENC Eastern Division; former member of Editorial Board, Music Educators Journal; formerly second vice-president, MENC Eastern Division.

ANDREW M. BANSE (page 48), acting head of Music Department, State Teachers College, Cortland, N. Y.

VIOLA A. BRODY (page 22), instructor in music education and director of graduate studies in music education, State Teachers College, Milwaukee, Wis.; state chairman (Wis.), Elementary School Curriculum Consultants Group.

GILLIAN BUCHANAN (page 35), associate professor of music, Eastern New Mexico University, Portales, N. M.; president, MENC Southwestern Division; former president, New Mexico Music Educators Association.

KARL D. ERNST (page 30), supervisor of music, Portland (Oregon) Public Schools; president, MENC Northwest Division; first vice-president, Oregon Music Educators Association; director, Portland Symphonic Choir.

MARY C. HEIM (page 15), recently moved from music faculty of State Teachers College, Jacksonville, Ala., to Southeast Missouri State Teachers College, Cape Girardeau, Mo.

DAVID D. HENRY (page 56), president, Wayne University, Detroit, Mich.; past president, Michigan Council on Education; past president, Association of Urban Universities.

WILLIAM E. KNUTH (page 28), chairman, Division of Creative Arts, San Francisco State College, San Francisco, Calif.; president, MENC California-Western Division; formerly member-at-large, MENC Board of Directors.

NEWELL H. LONG (page 29), associate professor of music, Indiana University, Bloomington; president, MENC North Central Division; editor, Indiana Musicator; formerly second vice-president, MENC North Central Division.

DONALD S. MARCH (page 60), supervisor of instrumental music, Newton (Mass.) Public Schools; state chairman (Mass.), Committee on String Instruction.

A. EUGENE McDONELL (page 50), instrumental music faculty, Wausau (Wis.) Public Schools.

BROCK McELHERAN (page 20), Crane Department of Music, State Teachers College, Potsdam, N. Y.

KATE E. MOE (page 58), assistant professor of music, Southern Illinois Normal University, Carbondale.

JOHN W. MOLNAR (page 54), head of Music Department and professor of music, State Teachers College, Farmville, Va.

ANNE GRACE O'CALLAGAN (page 33), supervisor of high school music, Atlanta (Ga.) Public Schools; president, MENC Southern Division; past president, Georgia Music Educators Association; vocal vice-president, National School Band, Orchestra, and Vocal Association.

ROBERT A. RUE (page 18), Music Department, Topeka (Kan.) Public Schools.

MERRELL L. SHERBURN (page 13), assistant professor of instrumental music, Limestone College, Gaffney, S. C., and director of band and chorus, Gaffney High School.

PAUL VAN BODEGRAVEN (page 11), director of instrumental curriculum and conductor of the orchestra, New York University, New York City; member of Editorial Board, Music Educators Journal; past president, Missouri Music Educators Association; former editor, Missouri School Music.

BILL ZABILKA (page 61), vocal and instrumental teacher, Hansell, Iowa; last spring (when article was written) senior at Cornell College, Mt. Vernon, Iowa.

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O' Life with Splendor (S.A.T.B. & S.S.A.) Grieg-Cailliet
(Band acct. published)

The Ballad of Brotherhood (S.A.T.B.) Joseph Wagner
(Orchestra acct. published)

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NECROLOGY

WALTER H. BUTTERFIELD died July 18, 1949. For many years director of music in the Providence (R.I.) Public Schools, he retired from that post a number of years ago and settled in Franklin, Maine, with his wife, Alma, who survives. A pioneer in the MENC and Eastern Division, he was National Treasurer (1921-22), National President (1932-34), member of the National Board and Executive Committee in various periods, one of the first life members, and, during his active career, rarely without one or more assignments in the organization which he loved so much and served so well. He was also one of the promoters of the New England Music Festival Association, and a constant leader in school music affairs of the area, and was widely known as an authority on voice teaching and as a conductor and adjudicator of student and adult musical organizations.

SIDNEY HAUENSTEIN, pioneer in the field of music education in Ohio, MENC member since 1923 and prominent civic leader, musician, and teacher of Bluffton, Ohio, passed away July 4, 1949. He had been a member of the Bluffton College music faculty since 1909; taught music in the public schools 1912-1944; was well known as conductor and adjudicator. His record of forty years living and teaching in Bluffton stands as eloquent testimony to one who labored long and faithfully in the field of music education.

ELMER G. UGGEN, vice-president and educational director of the Paul A. Schmitt Music Company, Minneapolis, Minnesota, died June 30, 1949 at the age of fifty-seven of coronary thrombosis. He had been a member of the Schmitt firm since April 1937. Before joining the company, he was director of music in the Moorhead (Minn.) Public Schools and later sales representative for C. G. Conn Ltd. He had been a member since 1937.



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Minimum rates shown. Requests for room reservations should indicate general price range desired. Room assignments will be made as nearly as possible in conformance with the price schedule indicated. In the event that the hotel room rate structure is changed prior to the above convention these rates will be changed accordingly.

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MAJESTIC	3.00- 5.00	4.00- 6.00	6.00- 8.00	
MARK TWAIN	3.50- 5.00	5.00- 7.00	6.50- 8.00	
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- (1) Indicate your first, second and third choice hotel.
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CITY

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Educational Position

Mailing Address

PLEASE NOTE: Give names and addresses of all applicants, including person making reservation. Hotels insist on having individual names of persons occupying all rooms. Reservations received requesting accommodations for more than one person, but not specifying names of other occupants, will be returned for complete information, thus losing time. Please cooperate in order to insure immediate acknowledgement of reservations.



PICTURES

which point up music education news reported in the Journal: *Top left:* Piano teachers institute sponsored by the public schools of Flint, Michigan, in cooperation with the MENC State-Division-National Piano Project organization and Michigan music teachers. Standing in front of stage: James Buckborough, State Chairman, Raymond Burrows, National Chairman, Leah Currutt, North Central Chairman; Emeline K. Fisher, Wm. W. Norton, Local Chairman. + *Top right:* Leaders group of the University of Hawaii Extension Division and the Hawaii Music Educators Association. See item on page 12. + *Left:* The MENC National President Charles M. Dennis (seated) with an official group of the North Central Board of the National School Band, Orchestra and Vocal Association: J. Leon Ruddick, Ohio; Arthur Schrepel, Nebraska, Russell Paxton, Indiana; L. A. Logan, Iowa. + *Next below at left:* Members of the MENC Advisory Committee listen to American Junior Red Cross recordings of school music groups. Story on page 64. + *At right:* Scholastic Music Awards winners group, with Helen Grant Baker, MENC advisor, and Goddard Lieberman, vice-president of Columbia Records, Inc. + *Next below on the right:* North Central State Association editors and officers meet with William R. Sur, Chairman of the Music Education Research Council. Standing: Newell H. Long, Indiana (North Central President); Paul Painter, Illinois (State President); Rogers Hornig, Wisconsin; R. Cedric Anderson, Iowa. Seated: Bess L. Hyde, Michigan, Richard Correll, Michigan; Earl Beach, Ohio; Tom Richardson, Illinois; Mr. Sur. + *Bottom:* Marguerite Hood (left) and Frank Gullo (right) lead lobby MENC singers at Davenport and Baltimore. Hummel Fishburn is the pianist with the Eastern Group.



Music Educators Journal

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THE MUSIC EDUCATORS JOURNAL is issued six times a year (September-October, November-December, January, February-March, April, May-June.)

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Business and Editorial Office: 64 East Jackson Blvd., Chicago 4, Ill.

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Contributions: The Editorial Board is glad to receive authoritative contributions of informative or constructive nature concerning any phase of music education. Manuscripts submitted for consideration should be mailed to the editorial office, accompanied by self-addressed return envelope.

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